WONDER LOVE AND PRAISE

A Supplement to
The Hymnal 1982

LEADER'S GUIDE

Wonder, Love, and Praise

A Supplement to The Hymnal 1982

Church Publishing Incorporated, New York

LEADER'S GUIDE

by
John L. Hooker
for the Standing Commission on Church Music

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Author's Preface

As the final days of work on this project neared, two images haunted my waking moments. The first was the memory of Marie-Madeleine Duruflé telling how French publishers had to pry her husband's manuscripts from his hands before printing and then repeat the process with the proofs. The second was David Remnick's writing in the October 6, 1997 issue of *The New Yorker* of authors who "approach the end of a long project with at least some sense of dread, a self-lacerating concession that the book is not so much finished as abandoned." Both of those seem very real to me. There is more I want to know about the pieces in this marvelous collection: there are still stones I want to turn over, information I seek, refinements to be made. At some point, however, the reality of such arrogance must be faced, and the humility to let go must be embraced.

In the process of doing that, I want to express deep gratitude to my Standing Commission on Church Music colleagues for the joy of creating *Wonder, Love and Praise* with them and for the opportunity to write this companion volume. The privilege of engaging with the poets and composers represented here has easily been the most rewarding work I have ever done. So often, as I listened to the stories behind these texts and tunes, as I heard the witness of faithful stewards of creative genius, I knew I was, indeed, on holy ground. My hope is that something of their spiritual energy and vision has been preserved and transmitted, because this really is their book. Alongside them, the endless support of Marilyn Haskel and William Wunsch has been invaluable, as has the kind patience of Carl Daw and Tom Leeseberg-Lange. Virginia-Marie Rincón has been a wonderful companion in formulating Spanish pronunciation guides, and to her I owe the insight that such guides are as valuable for our Hispanic sisters and brothers who have been deprived of the knowledge of the written form of their language as they are to non-Spanish-speaking Episcopalians.

I must not neglect to thank the Faculty, Trustees, and Administration of Episcopal Divinity School for the sabbatical which made this work possible; moreover, the support of the School's Theological Writing Fund allowed Stephen Kuehler to read, proof, and occasionally domesticate the zeal of my prose. Above all, I want to acknowledge the endless support given by my partner, David Bucchiere; clean clothes, hot meals, and the insistence on a real life are as essential to any writer as paper and ink.

Obviously the musical and interpretive advice given here must be sensitively adapted to local situations. The tempi are designed for moderately dry acoustical

space, since that is the unfortunate norm for parish churches. Even in larger, more complicated spaces, however, variation should be made with care. Whenever possible, the organ registrations and tempo indications are those of the composer, and it is always best to engage the creator's vision thoroughly and honestly before assuming ownership through performance.

Finally, I want to say that the title of this hymnal was selected with joy, care, and no small amount of prayer. As Dr. Wunsch points out in his Preface to the pew edition, this hymnal aims at nothing less than being an agent and catalyst of transformation. While that is always unsettling, it is nothing less than what we have prayed for these last 250 years as we sang Wesley's hymn from which our title springs:

> *Changed from glory into glory, till in heaven we take our place,*
> *Till we cast our crowns before thee, lost in wonder, love, and praise.*

John L. Hooker
Episcopal Divinity School, Cambridge, MA
The Feast of Hilda, Abbess of Whitby, 1997

About the Author

The Rev. Dr. John L. Hooker is Associate Professor of Liturgy and Church Music at Episcopal Divinity School, Cambridge, Massachusetts. He is also president of the Association of Anglican Musicians and a member of the Episcopal Church's Standing Commission on Liturgy and Music. Before entering the priesthood he served for twenty-five years as a church musician at St. Paul's Church, Chattanooga; Calvary Church, Memphis; and St. Philip's in the Hills, Tucson.

His hymn tunes and harmonizations appear in *The Hymnal 1982; Wonder, Love, and Praise; The Presbyterian Hymnal 1990;* and the Roman Catholic hymnal *Gather.* He has been a frequent contributor to *The Anglican Theological Review, CrossAccent, The Episcopalian,* and *The Journal of the Association of Anglican Musicians.* He was also music editor for *In the Shadows of Holy Week: The Office of Tenebrae,* published by Church Publishing Incorporated.

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Preface

> *Resolved, . . . that the Standing Commission on Church Music be directed to continue preparing supplements to* The Hymnal 1982 *which provide this Church with additional service music, inclusive language hymnody, additional texts in languages other than English, including texts printed in more than one language, additional hymnody related to the lectionary and rites of the Book of Common Prayer, and texts and tunes written since the compiling of the present Hymnal.*

This resolution was passed at the seventy-first General Convention in 1994 and led to the creation of *Wonder, Love, and Praise: A Supplement to The Hymnal 1982.* This supplement fulfills the mandate of the resolution. It should be seen as a continuation of the current hymnal—to be used in conjunction with it. The numbering begins with the next consecutive number (721) after the last hymn in *The Hymnal 1982*. This supplement is also part of a continuing process of liturgical and musical enrichment and augmentation which offer an expanding vocabulary of spoken and sung prayer. The church has entered a new frontier of inclusive hospitality, not only in welcoming all to the table, but also in providing rites, forms, and music which encourage the sharing of one's cultural story to foster the unity proclaimed in the gospel. This supplement honors that pilgrimage and affirms "the participation of all in the Body of Christ the Church, while recognizing our diverse natures as children of God." (Preface, *The Hymnal 1982*).

As the Standing Commission on Church Music began to work, we soon realized that there were factors which were making our job difficult: changing musical styles and tastes, evolving visions of mission, and rapidly expanding communications and technology. These factors made the development of clear objectives elusive. Gradually we developed general guidelines that served us well and enabled a clearer vision to come, ultimately, into focus. First, we wanted to prepare a resource that adds to *The Hymnal 1982*. Second, we sought to embody a musical simplicity that encourages immediate participation. Third, we wanted to offer a breadth of musical styles from many cultures.

The church's music is changing significantly as we approach the twenty-first century. This reality often dictated that we make decisions about the contents of this book that some may find unusual for the Episcopal Church. We also felt strongly that within the charge we had been given was the opportunity to offer a musical table laden with a variety of spiritual food—from appetizer to dessert. We have left the decision about what makes up a well-balanced meal to those who come to the feast.

As an eclectic collection of hymns and spiritual songs, this supplement provides a diversity that will be readily useable at local, diocesan, provincial and national occasions which require broad cultural resources. Many of the songs found here have already made their way into the repertoire of Episcopal parishes searching for music appropriate to their own context. Much of it has proved accessible to parishes both small and large, with multiple expressions of corporate worship, and to rural, suburban, and urban communities.

Recognizing the lack of public occasions in our society which foster singing, we also looked for music that would encourage informal participation. We expect that much of this music will be assimilated into parish life apart from corporate worship, whether at retreats, parish suppers, prayer services, or at home. Finally, we believe that *Wonder, Love, and Praise* will help the baptized and baptizing community manifest a respect for the dignity of every person through its sung prayer by embodying the vision of Christ to love and to serve.

The title, *Wonder, Love, and Praise,* is taken from the final phrase of the Charles Wesley text "Love divine, all loves excelling." By choosing these words we hoped to convey our desire to leave behind the current debates about taste and style, go beyond expressions of musical unity, and affirm the need of every Christian to praise God in song.

We wish to acknowledge the wise counsel of Clayton L. Morris, Liturgical Officer of the Episcopal Church, and the excellent work of William Wunsch, editor.

The Standing Commission on Church Music, 1994-1997
Owen Burdick
Carol Doran
Marilyn Haskel, Chair
Carl Haywood
John Hooker, Vice-Chair
Gethin Hughes
Henry Louttit
Mark MacDonald
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Nancy Newman
Catherine Nichols
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Publisher's Note to the Pew Edition

Wonder, Love, and Praise: A Supplement to The Hymnal 1982 was designed for accessibility and easy use. The first line of the hymn or spiritual song appears at the top of each selection, a practice common to most hymnals today. Service music selections use all the titles common to The Book of Common Prayer and *The Hymnal 1982*. There is an index for the service music which lists first lines as well as all the titles, for ease of location.

The typeface chosen is clear and large on a page that is free of distracting technical markings. Accompaniments have been included in this volume so that they are readily available. As in *The Hymnal 1982* an asterisk (*) before a verse indicates that it may, on occasion, be omitted.

Some selections have been labeled "paraphrase" or "metrical paraphrase." If, for example, a canticle does not adhere to the text of The Book of Common Prayer, *The Book of Occasional Services,* or *Supplemental Liturgical Materials,* it is labeled "paraphrase." The term "metrical paraphrase" means that a scriptural text has been restated in a poetic form.

Wonder, Love, and Praise makes use of the term "cantor;" it refers to a person who was, historically, a volunteer leader of prayer in the synagogue. Today it usually refers to someone who has musical ability and who may introduce an antiphon or chant the psalm. A cantor may be anyone in the church who has a strong and pleasant voice, and who can learn to sing the designated parts. A cantor does not have to be a professionally trained singer.

Notes to the *Leader's Guide*

The *Leader's Guide* is the first publication of its kind from Church Publishing, Incorporated, and we thank the Standing Commission on Church Music for its vision. To have a hymnal with a compendium of resources and information about each selection readily available and in close proximity to the music is a valuable tool for musicians, clergy, and liturgy planners. Where there are discrepancies between the *Leader's Guide* and the pew edition (1st or 2nd printing), the definitive answers are contained in this book.

In this volume, generally, the music precedes its informational text; however, there are exceptions which were made to give utmost priority to the elimination of page turns in the music. The number of each selection and its first line "title" occur as a header with numbers repeated when a page turn occurs. In addition, we have added reference numbers, where needed, to each right-side page corner to facilitate quick browsing.

Unless indicated otherwise in the copyright citation at the bottom of each selection, you may copy specified choral arrangements, handbell and other instrumental parts from this volume for use in your local situation.

The pew edition of *Wonder, Love, and Praise* was designed to use a minimum amount of paper, thus keeping the price as reasonable as possible for parishes both great and small. The *Leader's Guide* has used a different criterion. It honors the accompanist who must play with both hands (and often both feet!) by making page turning a rare occurrance. We hope that those who observe our seeming extravagance of white space will understand this.

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Hymns and Spiritual Songs

721 Signs of endings all around us

♩ = 80

1. Signs of end-ings all a - round us dark - ness, death, and win - ter days
2. Can it be that from our end - ings, new be - gin - nings you cre - ate?
3. Speak, O God, your Word a - mong us. Bar - ren lives your pres - ence fill.

shroud our lives in fear and sad - ness, numb - ing mouths that long to praise.
Life from death, and from our rend - ings, realms of whole - ness gen - er - ate?
Swell our hearts with songs of glad - ness, ter - rors calm fore - bod - ings still.

Come, O Christ, and dwell a - mong us! Hear our cries, come set us free.
Take our fears, then, Lord, and turn them in - to hopes for life a - new:
Let your prom - ised realm of jus - tice blos - som now through - out the earth;

Give us hope and faith and glad - ness. Show us what there yet can be.
Fad - ing light and dy - ing sea - son sing their Glo - ri - as to you.
your do - min - ion bring now near us; we a - wait the sav - ing birth.

Words: Dean W. Nelson (b. 1944) © 1988 Dean W. Nelson
Music: *Ton-y-Botel*, Thomas John Williams (1869-1944)

87.87.D

This evocative text brings Luke 21:25-36 to life in a new guise by connecting the terror of Luke's cosmic signs to late twentieth century spiritual paralysis. What makes the text work so well is its Psalm-like ability to turn despair into hope, to turn lament into the Advent cry of "Come and dwell among us." This hymn is ideal for Advent Sunday in Year C, when the Gospel is a shorter version (Luke 21:25-31), and using it on this day makes a good case for taking advantage of the rubrical permission to lengthen readings. It is also a fine text for any of the late Sundays in Pentecost that deal with "the Day of the Lord": Proper 27/A, Proper 28/A, and Proper 29/B. Communities which sing the Daily Office will find it useful on Monday and Tuesday in the week of Advent I/Year One, on Saturday in Proper 6/Year One, and Monday in Proper 7/Year One.

The Welsh tune *Ton-y-botel* (also known as *Ebenezer* in other hymnals) has become a great favorite in this country, where it is most often linked with strong, powerful texts such as James Russell Lowell's "Once to ev'ry man and nation," George Washington Briggs's "God hath spoken by the prophets," and Walter Franzmann's "Thy strong word did cleave the darkness." This has had the unfortunate result of causing many to assume that the tune is inherently martial. Alan Luff, sometime Precentor at Westminster Abbey and perhaps the leading British hymnologist of our time, brings his own parish experience in Wales to bear when he writes that the tune "must not be sung too fast; it is by no means a jig. The triplet is sung quite heavily in Welsh and there is no need to distinguish it from the dotted figure elsewhere in the tune" [*Welsh Hymns and Their Tunes*, London: Stainer & Bell, 1990]. Such an approach is exactly what is needed for use with this text, where the tune should be played and sung expansively rather than militantly. This expansiveness needs renewed energy in the third phrase where the turn of the text from lament to hope matches the turn of the tune from minor to major. In finding the right tempo for any given accoustical space and congregation, the leader must strike a balance between Canon Luff's advice and the singers' need to breathe; try about 40 = 𝅗𝅥 or 80 = ♩ (with a 𝅗𝅥 pulse).

The desert shall rejoice

Capo 2: play Em

♩. = 66

F♯m (Em) Bm (Am) F♯m (Em) Bm (Am) A (G) C♯m (Bm) F♯m (Em)

The des - ert shall re - joice and blos - som as a rose: 1 It shall
2. For the
3. For the
4. For the

Finger Cymbal

Hand Drum

A (G) Bm (Am) E (D) C♯m (Bm) F♯m (Em) Bm (Am) F♯m (Em)

blos - som a - bun - dant - ly and re - joice with praise and sing - ing.
ears of the deaf shall hear and the blind, their eyes be o - pened.
tongue of the mute shall sing and the lame will dance with glad - ness.
ground will be - come a pool and the dry land springs of wa - ter.

5. The desert shall rejoice
and blossom as a rose:
as the ransomed return to God
and come singing back to Zion.

6. The desert shall rejoice
and blossom as a rose:
unto Zion we come with joy,
for our God has come to save us.

Words: Gracia Grindal (b. 1943) © 1983 Hope Publishing Co.
Music: *Sterling*, Joy F. Patterson (b. 1931) © 1990 Hope Publishing Co., Carol Stream, IL 60188.
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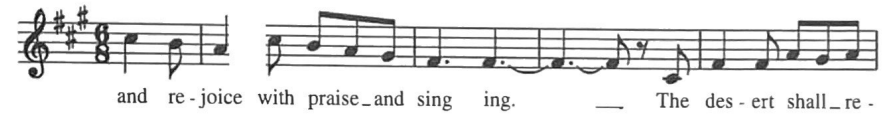
66.88

Although Gracia Grindal's text is a metrical setting of the Old Testament Lesson for Advent III/A (Isaiah 35:1-10), the same themes of renewal, ransom, and regeneration are found in the parallel readings for Advent II and III of all three years. In the Eucharistic Lectionary, the entire passage occurs in the Occasional Proper 14 "For the Unity of the Church" and part of it (verses 4-7a) in Proper 18/B. Neither of these seems quite right for the ethos of this hymn, but religious communities who sing the Daily Office may find it very useful when the Lesson occurs on December 24/Year One and when the promise of salvation seems just right.

Joy F. Patterson wrote *Sterling* for this text and named it in honor her mentor, Sterling Anderson, Organist-Choirmaster of First Presbyterian Church, Wausau, Wisconsin for some thirty-five years. Like the text, it is elegant in its simplicity, and its simplicity belies its sophistication. Whether the hymn is sung with keyboard or guitar accompaniment, care should be taken to honor this simple sophistication by singing long phrases over large beats (the ♩. = 66). To facilitate this, guitarists should use a down strum only on each chord symbol or dotted quarter beat; both guitarists and keyboard players, however, should help the singers move to a single large beat in every measure. Most large groups will be more comfortable if the space between stanzas has one measure beyond the printed score; this would mean that the final note would be a dotted Quarter, tied across the bar to another dotted Quarter, tied to an Eighth Note with an Eighth Rest for breathing.



Marilyn Haskel has added finger cymbal and hand drum parts which may be used with either guitar or keyboard and which greatly enhance the effectiveness of this hymn. If keyboards are used with guitars, the keyboard players must improvise their accompaniment from the guitar chord symbols.

723 Isaiah the prophet has written of old

Capo 1: play Em

♩ = 48

Fm (Em) Bbm (Am)

1. I - sa - iah the proph - et has writ - ten of old how
2. Yet na - tions still prey on the meek of the world. And

Fm (Em) C7 (B7) Fm (Em)

God's earth - ly king - dom shall come. In - stead of the thorn tree the
con - flict turns par - ent from child. Your peo - ple de - spoil all the

Bbm (Am) Fm (Em) Cm7 (Bm7) Fm (Em)

fir tree shall grow; the wolf shall lie down with the lamb. The
sweet - ness of earth; the brier and the thorn grow wild. Lord,

Ab (G) Eb (D) Fm (Em) Cm7 (Bm7)

moun - tains and hills shall break forth in - to song, The
has - ten to bring in your king - dom on earth, when

Db (C) Eb (D) C7 (B7) Fm (Em)

peo - ples be led forth in peace. For the earth shall be filled with the
no one shall hurt or de - stroy. When wis - dom and jus - tice shall

Bbm (Am) Fm (Em) Cm7 (Bm7) Fm (Em)

knowl - edge of God as the wa - ters cov - er the seas.
reign in the land and your peo - ple shall go forth in joy.

Words: Joy F. Patterson (b. 1931) © 1982 The Hymn Society. All rights reserved.
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Music: *Samanthra,* American folk melody, arr. Alice Parker and Robert Shaw;
harm. © 1961 Lawson Gould. Used by permission.
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11.8.11.8 D

Joy Patterson, who wrote the tune *Sterling* for Gracia Grindal's text "The desert shall rejoice," (see 722) reversed the process here, writing the text "Isaiah the prophet" for the early American tune *Samanthra*. The combination was selected by the Hymn Society of America for inclusion in their 1982 publication *New Hymns for Children*. The first stanza is a composite of Isaiah's images of the kingdom of God: evergreens instead of thorns and briars (41:19-20, 55:13), the "peaceable kingdom" where predator and former victim live in harmony (11:6-9, 65:25), and the exaltation and singing of the very hills themselves (40:3-5, 55:12), all ending with the great promise of chapter 11:

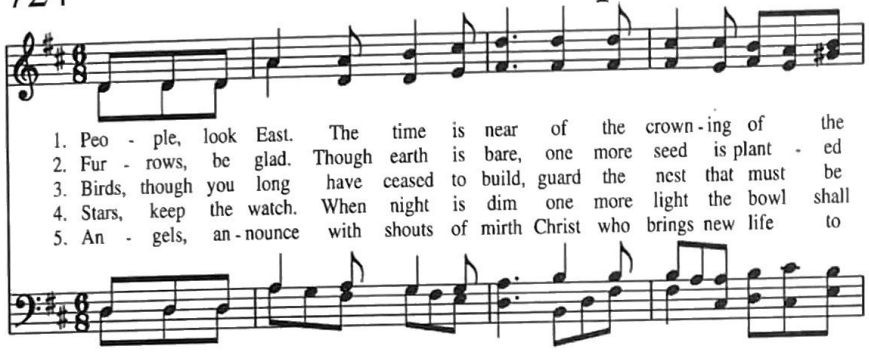
> For the earth shall be filled with the knowledge of God as the waters cover the sea.

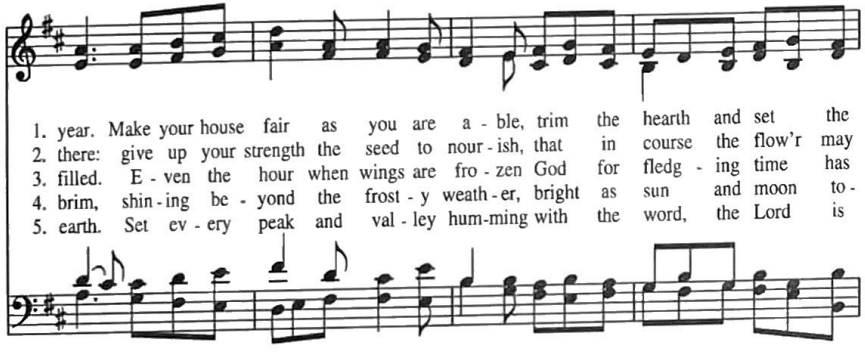
Stanza two turns these images around, indicting us for our failure to live into this vision. In addition to its obvious use on the Second and Third Sundays of Advent, this hymn is appropriate to many Propers and occasions where issues of peace, justice, and ecology are raised.

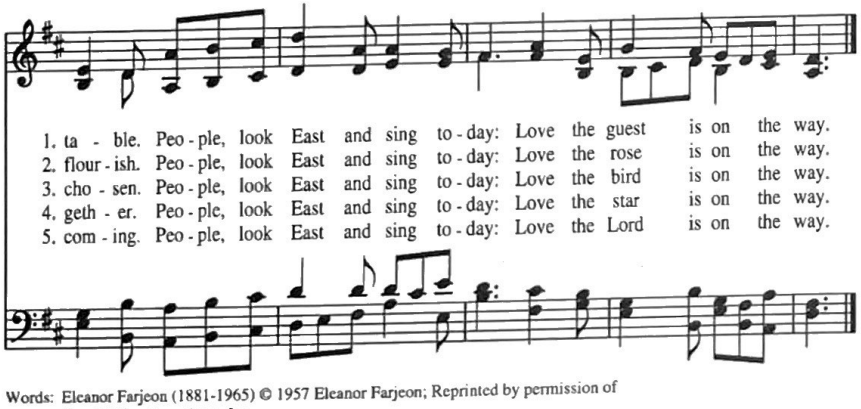
Guitar chords have been supplied by Marilyn Haskel, who suggests that guitarists use a simple down strum for each symbol. The harmony of the pew edition is not compatible with these chords, and if it is necessary for keyboards to sound with guitars, the keyboard players will have to improvise a simplified accompaniment from the guitar chords. It should also be noted that the harmony of the pew edition is not intended for congregational part singing. Finally, it should be noted that the simplicity of the tune's harmonic rhythm demands that it be sung with two broad pulses per measure; about 48 = 𝅗𝅥 accomplishes this goal, while still moving the hymn along so that it may be sung in four-measure phrases.

724

People, look East







Words: Eleanor Farjeon (1881-1965) © 1957 Eleanor Farjeon; Reprinted by permission of Harold Ober Associates, Inc.
Music: *Besançon Carol*, harm. John L. Hooker (b. 1944); harm. © 1997 John L. Hooker

87.98.87

Since her 1916 *Nursery Rhymes of London Town*, Eleanor Farjeon has been widely celebrated for her children's books; recognition of her gifts as a hymnwriter has come more slowly. On behalf of *Songs of Praise*, Percy Dearmer commissioned her in the early 1920s to provide a text for a winsome Gaelic tune, but it took nearly fifty years for "Morning has broken" to enter American consciousness. When it did, it was more often associated with the recording artist Cat Stevens than with either Canon Dearmer or Miss Farjeon.

The irony is that her great success in matching new words to the ethos of old tunes has caused many people to assume that the origins of both words and music are lost in the swirling mists of time. That is certainly the case with "People, look East." She wrote it on the heels of her success with "Morning has broken," when the editors of *The Oxford Book of Carols* (1928) asked her to provide a text for this delightful French tune. The result was this charming carol, which matches the energy of the text perfectly with the energy of the tune; notice especially how the third phrase of each stanza discloses a task or challenge inherent in the metaphor of that stanza: People, "Make your house fair"; furrows, "give up your strength"; birds, "Even the hour when wings are frozen," etc. Similarly, the last and shortest line compactly personifies the central metaphor of each stanza, reinforcing the metaphor through summary, while using it as another facet of the Incarnation: People, "Love the guest"; furrows, "Love the rose"; angels, "Love the Lord," etc.

Without any disrespect, "People, look East" might be called a generic Advent carol, more suitable to the season in general than to a specific Sunday of Advent. While the end-of-time, final judgment themes of Advent Sunday may seem to be incompatible with its lightheartedness, this carol could find use with the eucharistic propers of the other Sundays of Advent.

The ideal tempo is animated without being fast, and the challenge for group singing is to be able to breathe sufficiently at the ends of the third, fourth, and fifth lines without interrupting the forward motion. Toward that end, this harmonization was made for congregational part singing especially for this hymnal; congregations often do a better job of corporate breathing when they are led unaccompanied by a choir singing in parts. Light percussion instruments (finger cymbals, tambourines, triangle, *etc.*) can help to keep the texture light and sparkling. When the tune has become well-known, organists may find that occasional punctuating chords on strong beats are much more effective than five stanzas of "four-part with-16′-pedal-as-written" accompaniment.

Shengye qing, shengye jing
Holy night, blessed night

♩ = 44

Sheng - ye qing, sheng - ye jing,
Ho - ly night, bless - ed night,

1. Ming - xing can - lan tian - di ning,
2. Tian - shy xian - xian, mu - ren jing,
3. Jiu - zhu Ye - su jin jiang - sheng;
1. Stars shine bright - ly, earth is still.
2. An - gels sing praise, shep - herds fear,
3. Christ has come down, dwells with us.

Shui su shan mian wan lai wu sheng, qing-yun liao-rao yong zhe Bo - li - heng
jin - qin yu-zheng, man tian he - yun, Ha - li - lu - ya shan-hai yu qi - ming.
bo - ai, xi-sheng, gong-yi, he - ping sheng rong he-hua you ru ry chu-sheng.
Hills and val-leys, field and wood-lands, all sur-round the small town Beth - le - hem.
earth and heav - en ring with prais - es, "Al - le - lu - ia" all cre - a - tion sings.
Sac - ri-fice, love, peace, and jus - tice shine up - on us like the morn-ing sun.

ke - dian ma - cao dan-sheng tian - ing.
Chuan - bao jia - in: Jiu - zhu jiang - sheng.
En - guang hui - yao, zhao - che qian - kun!
In a man - ger Christ the Lord sleeps.
Tell the good news: Christ is born now.
Grace and glo - ry bless the whole world.

Words: Weiyu Zhu and Jingren Wu, 1921; © 1985 Chinese New Hymnal, Chinese Christian Council; para. Kathleen Moody; © Kathleen Moody
Music: *Sheng Ye Jing* Qigui Shi, 1982; arr. I-to Loh, 1982; © I-to Loh

78.98 with refrain

This lovely lullaby owes much of its hypnotic quality to its pentatonic construction: although there are octave duplications, the tune has only five pitches (A, B, D, E, and F-sharp) which is the same whole-step and half-step configuration as found on the five black keys of the standard keyboard (C♯-D♯-F♯-G♯-A♯). The arrangement by I-to Loh is very attractive, and the imitative interest in its free voicing is lovely. At the same time, slavish duplication of it may not be the best way to teach this gracious melody. A solo instrument (flute, oboe, clarinet) or a similar solo stop on the organ, accompanied by simplified chords from the score, will yield more gratifying initial results. After the congregation has learned to love the melody, restrained imagination will suggest ways to enhance the experience of singing this carol: wind chimes, a tree chime, the kyoto effect on a synthesizer, etc. Whatever is done, the principal of "less is more" will allow the simple beauty of this piece to shine through and will come closer to approximating the ideals of Asian art. While the overall effect should be gentle and tranquil, the second half calls for some intensity of sound; try about 44 = ♩. The Nativity narrative in the second chapter of Luke is the context for stanzas one and two, while there is clear reference to the first chapter of John in the third stanza, making this hymn appropriate not only for all three eucharistic propers of Christmas, but also for the two Sundays after Christmas. It would also add depth and richness of expression to Lessons and Carols.

PHONETIC PRONUNCIATION: The difficulties of rendering Mandarin into English are considerable, especially when the document considered has already been transliterated. My deep thanks for their help in this process go to my colleague, Dr. Kwok Pui Lan, and to her student Wang Xiao Hong, a graduate of Beijing University who is presently pursuing a degree in Social Ethics at Boston University. Together they labored to reconstruct the Chinese characters and to

suggest approximate possibilties for English singers. Where this project succeeds, all recognition belongs to these women; where it falters, I must take responsibility. In addition to vowel equivalents used elsewhere (*ah* as in "father," *eh* as in "beg," *ee* as in "me," *oh* as in "woe," *oo* as in "soon," *uh* as in "but"), others are necessary here: *ôw* as in "cow," *eye* as in "I" (sometimes preceded by a consonant without the initial *e*, as "lye"). Where the elision of two separate vowel sounds is required, it is marked with an apostrophe (*e.g.*, *Shui* = Shoo'eye). The sound of *j* is always soft G, as in "jump" or "George."

1. Sheng-ye qing, sheng-ye jing,
   Shung-yeh cheeng, shung—yeh jeeng,

   Ming-xing can—lan tian—di ning.
   Meen-sheeng tsôw - lahn tyeen-dee neeng.

   Shui su shan mian wan lai wu sheng,
   Shoo'eye soo shahn myehn wahn lye woo shung,

   qing—yun liao—rao yong zhe Bo-li-heng
   cheeng-yoon lee'ôw-rah'ôw yoong choo Boh-lee-hung

   ke—dian ma-cao dan-sheng tian—ing.
   kuh-dee'ahn mah-tsôw dahn-shung tee'ehn-yeeng.

2. Tian—shy xian-xian, mu-ren jing,
   Tee'ehn - shee chyehn-chyehn moo-rehn jeeng,

   jin—qin yu-zheng, man tian he-yun,
   jyeen-cheen oo - chung mahn tee'ehn huh-yoong

   Ha—li—lu—ya shan-hai yu qi-ming.
   Hah -leh - loo - yah shahn-hye oo chee-meeng.

   Chuan-bao jia - in: Jiu - zhu jian - sheng.
   Chwahn-bah'ôw jee'ah-yeen: Jee'oo-choo jee'ahn-shung.

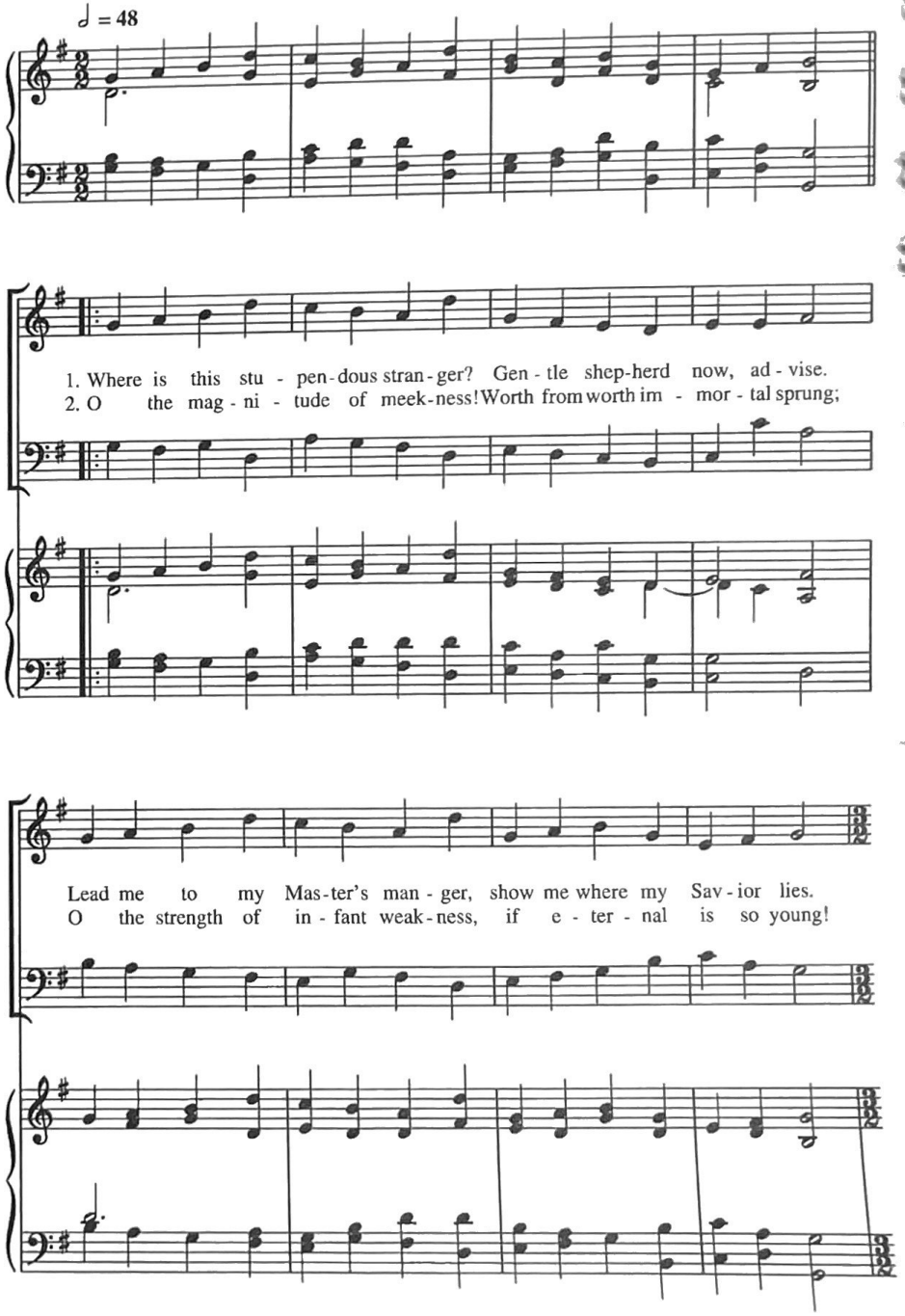
3. Jiu - zhu Ye-su jin jiang—sheng;
   Jee'oo-choo Yeh-soo jeen jee'ahng-shung;

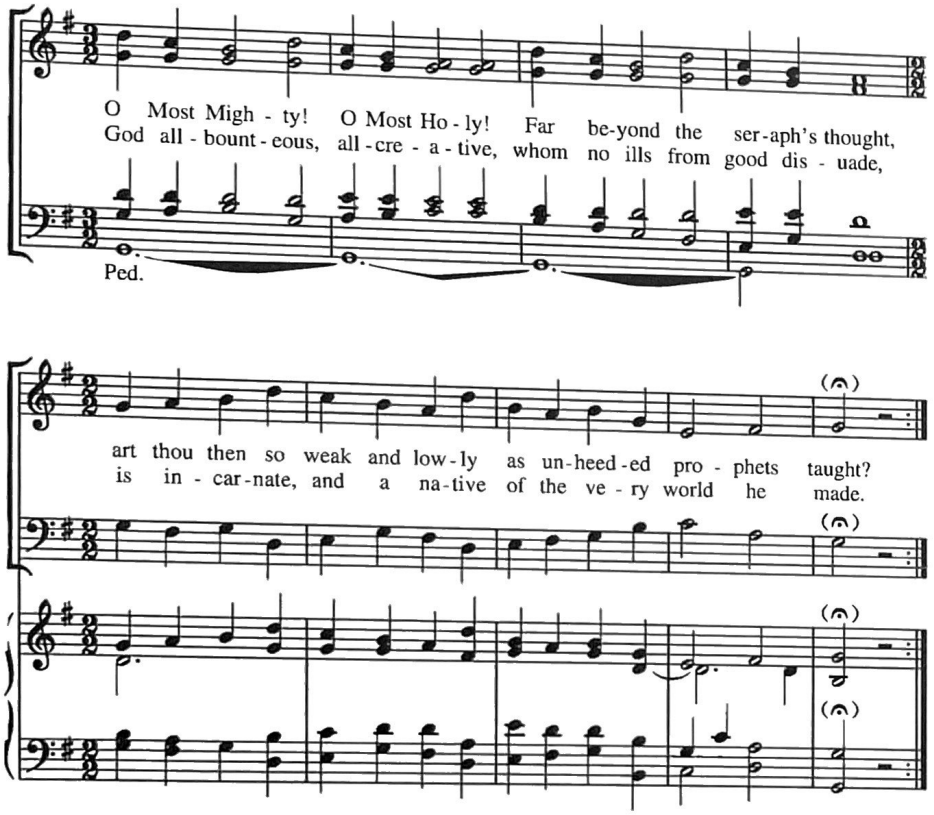
   bo-ai, xi-sheng, gong-yi, he-ping
   boh-eye shee-shung koong-yee huh-peeng

   sheng rong he-hua you ru ry chu-sheng.
   shung ree'ohng huh-whah yee'oh roo zhee choo-shung.

   En—guang hui-yao, zhao-che qian - kun!
   Oong-gwahng wheh-yôw chôw-chuh tsee'ahn-chuhn!

Where is this stupendous stranger?





Words: Christopher Smart (1722-1771) alt.
Music: *Mariposa*, Conrad Susa (b. 1935);
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87.87

(726)

This splendid text is a hymn to the Incarnation of the first magnitude; moreover, as Carl Daw points out in his moving exposition of it in *The Hymnal 1982 Companion*, it continues through the ages as a potent counter voice to "rationalistic and Deistic understanding of God." Despite the text's appearance in *The Hymnal 1940* (in a truncated version), in *Hymns III*, and in *The Hymnal 1982*, it has failed to achieve currency equal to its theological and poetic worth.

When the Hymnal Committee asked the eminent American composer Conrad Susa for a contribution to this collection, he offered this setting, much to our joy. It achieved popular acclaim as the eleventh movement of his opera, *The Wise Women*, commissioned for the 1994 National American Guild of Organists Convention in Dallas. The setting actually predates that work by nearly a decade. Susa wrote it around 1985 for Ronald Chase, a San Francisco artist and film maker who has for many years assembled a group of holiday singers, The Intrepid Carolers, whom Susa is wont to supply with hot punch at some point in their Yuletide rounds. Given the *ad hoc* nature of the group, their repertoire demands an equal flexibility, so Susa collaborated with Chase to produce their own two-part carol book. *The Carol Book for Carolers*, 1985 is an elegant bit of desk-top publication, with Chase's whimsical ink sketches and dashing calligraphy and with Susa's beautiful manuscript of his arrangements. "Where is this stupendous stranger" to its tune *Mariposa*, named for the street where Chase lives, is the twenty-sixth of its twenty-seven selections.

The composer's own marking, "Cheerfully, not too fast," can be realized with a tempo of about 48 = 𝅗𝅥, and it is a fine reminder that musical vitality and speed are not necessarily synonymous. The two-part texture is original, and it is worth noting that they are assigned to the audience in the opera. The addition of the organ Pedal in the second half of each stanza is also the composer's marking, and it is an important clue to the new surge of energy needed to match the ejaculations of the text. Some of this is done by the change to 3/2, but the organist will need to help the congregation be sure that the Quarter Notes of the third line are downbeats rather than upbeats.

The text of the second line of the first stanza does not agree with *The Hymnal 1982*, but since Smart's original is "Swains of Solyma, advise," neither has more weight than the other since both are practical alterations. This hymn is appropriate not only to the Christmas season, but to any celebration of our Lord's Incarnation, earthly life, and ministry.

727 As panting deer desire the waterbrooks

♩ = 54

1. As pant - ing deer de - sire the wa - ter - brooks
2. Both day and night my tears have been my food,
3. Why are you heav - y - heart - ed, O my soul?

when wan-dering in a dry and des - ert place, so yearns my thrist - y soul for
while scof - fers taunt me, "Where is your God now?" My soul dis-solves as I re-
And why are you so mired in deep dis - cord? Still put your hope and trust in

you, O God, and longs at last to see you face to face.
call the throng whose pil-grim hymns I led to Zi - on's brow.
God a - lone, whom I will praise, my Sav-ior and my Lord.

Words: Carl P. Daw, Jr. (b. 1944); © 1990 by Hope Publishing Co., Carol Stream, IL 60188.
Music: *Woodslake*, John Carter (b. 1930); © 1997 by Hope Publishing Co., Carol Stream, IL 60188.
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10.10.10.10

The Rev. Dr. Carl Pickens Daw, Jr., Executive Director of The Hymn Society, is one of the most respected Anglican hymnographers of our time. This paraphrase of Psalm 42 comes from his 1992 volume of collected hymns to date, *A Year of Grace* (Carol Stream, Illinois), in which Dr. Daw notes that this text "was written to provide a new text for an anthem setting David Ashley White had originally composed to another set of words." Psalm 42 occurs regularly in both the seven week Psalm cycle of the Daily Office and the several eucharistic lectionaries: at the Easter Vigil, the Proper for Baptism, on the Feast of St. Mary Magdalene, and in Year B on the Sixth Sunday after the Epiphany or Proper 1. In addition to these, its themes of refreshment, repentance, and renewal naturally complement the season of Lent, especially Ash Wednesday and Lent IV. Despite this, Anglican hymnody has relied almost exclusively on the stilted phrases of a late seventeenth-century metrical version (658 in *The Hymnal* 1982). This paraphrase is welcome indeed; with his wonted sensitivity, Dr. Daw imparts the meaning of the Psalm with urgent directness devoid of any self-consciousness.

John Carter is the Director of Music at University Baptist Church, Columbus, Ohio; his beautiful tune *Woodslake* was written while he lived at Hilton Head, and it takes its name from the neighborhood where Carter lived, Lawton Wood. The tune is a model of sophisticated economy, consisting of a single phrase which is stated and then subtly varied to produce the next three phrases: the second phrase repeats the first, with the last three notes up an octave; the third phrase repeats it minor third higher, with a varied ending; and the final phrase repeats it in the home key, with still another version of the last three notes.

Carter submitted this tune to the Hymnal Committee with this text, and it is an ideal partner. Notice especially how the effortless key change to G-flat in the fifth measure matches the mood of the text at that point: "So *yearns* my *thirsty* soul," "My soul *dissolves,*" and "*Still* put your *hope*" (my emphases). Equally effective is the harmonic crunch (measure 7, fourth quarter) on just the right syllable: "And longs at last to *see* you face to face," "Whose pilgrim hymns I *led* to Zion's brow," "Whom I will praise, my *Sa*-vior and my Lord." The tempo should be gentle and unhurried (about 54 = ♩), the singers supported by an organ sound that is full, round, rich, and mellow.

Mantos y palmas esparciendo
Filled with excitement

This vibrant hymn captures perfectly the excitement of Jesus' triumphal entry into Jerusalem as told in all four Gospels (Matthew 21, Mark 11, Luke 19, and John 12). As such it has the potential to contribute a great deal to The Liturgy of the Palms, where it might be sung at the beginning of the liturgy, after the blessing of the palms, or in procession. The possibility of using both the Spanish and English texts offers options for lengthening the hymn if it is used in procession.

The use of one or two trumpets would greatly add to the festive nature of this invigorating music; trumpet parts could easily be made from the soprano and alto lines of the accompaniment, and idiomatic variation can be had by having one trumpet play the tune as written while the other plays the alto an octave higher. Singers may also experiment with improvising harmony parts and descants from the accompaniment lines; parallel thirds and sixths are the very essence of this music. Guitar chords as well as a fingering chart for the F6/C and F°/C (F diminished chord) have been added by Marilyn Haskel, but two things should be noted about their use. The first is that a bass guitar is essential for a successful realization of the harmony; the second is that keyboard players may use the printed score when playing with guitars. Percussion instruments (claves, woodblock, tambourine, etc.) would also be both appropriate and helpful in keeping a procession together. The tempo should be an energetic two beats to the measure, being careful only to allow time for both the syncopations and unfamiliar words to have full play.

PHONETIC PRONUNCIATION:

1. Man-tos y pal-mas es—par—cien-do va
Mahn-tohs ee pahl-mahs ehs-pahr-syehn-do vah

el pue—blo‿a-le-gre de Je—ru—sa—lén.
ehl pway-bloh‿a-leh-grray day Hay-roo-sah-lehn,

A-llá ‿ a lo le—jos se vis—lum—bra ya
Ah-yah‿ah lo lay-hohs say vees-loom-brah yah

en un po—lli—no‿al Sal—va—dor Je—sús.
ehn oon poh-yee-noh‿ahl sahl-vah-dohr Hay-soos.

Estribillo Mien—tras mil vo-ces re—sue—nan por do-quier;
Myehn-trahs meel voh-sehs rreh-sway-nahn pohr doh-kyehr;

ho—san—na‿al que vie-ne‿en el nom-bre de Dios.
hoh-sahn-nah‿al kay vyeh-nay‿ehn ehl nohm-bray deh Dyos.

Con un a-lien-to de gran ex-cla-ma-ción
Kohn oon ahl-lyehn-toh day grahn es-klah-mah-syohn

pro—rrum—pen con voz tri un—fal:
proh-rroohm-pehn kohn vohs tree‿oon-fahl:

"¡Ho-san-na! ¡Ho-san-na al Rey!"
"Hoh-sahn-nah! Hoh-sahn-na ahl Rray!"

2. Co-mo ‿ en la‿en-tra-da de Je—ru—sa—lén,
Koh-moh‿ehn lah‿en-trah-dah day Hay-roo-sah-lehn,

to-dos can-ta-mos a Je-sús el Rey,
toh-dohs kahn-tay-mohs ah Hay-soos ehl Rray,

al Cris-to vi-vo que nos lla-ma hoy
ahl Khris-toh vee-voh kay nohs yah-mah oy

pa—ra se—guir—le con a-mor y fe.
pah-rah say-gheer-lay kohn ah-mohr ee fay.

Mien—tras mil vo—ces...
Myehn-trahs meel voh-sehs etc.

(728)

C F6/C

1. Man - tos y pal - mas es - par - cien - do va
2. Co - mo en la en - tra - da de Je - ru - sa - lén,
1. Filled with ex - cite - ment, all the hap - py throng
2. As in that en - trance to Je - ru - sa - lem,

F°/C C

el pue - blo a - le - gre de Je - ru - sa - lén. A - llá a lo le - jos se vis -
to - dos can - ta - mos a Je - sús el Rey, al Cris - to vi - vo que nos
spread cloaks and branch - es on the cit - y streets. There in the dis - tance they be -
ho - san - nas we will sing to Je - sus Christ, To our Re - deem - er who still

F6/C F°/C

lum - bra ya en un po - lli - no al Sal - va - dor Je - sús.
lla - ma hoy pa - ra se - guir - le con a - mor y fe.
gin to see, there on a don - key, comes the Sav - ior, Christ.
calls to - day, asks us to fol - low with our love and faith.

Estribillo (Refrain)

F Em

Mien - tras mil vo - ces re - sue - nan por do - quier; ho -
From ev - ery cor - ner a thou - sand voic - es sing

F G7 C

san - na al que vie - ne en el nom - bre de Dios.
praise to the One who comes in the name of God.

F Em

Con un a - lien - to de gran ex - cla - ma - ción pro -
Our ac - cla - ma - tion breaks forth in shouts of praise, our tri -

D7 G C

rrum - pen con voz triun - fal: "¡Ho -
um - phant song of joy: "Ho -

F6/C G7 C

san - na! ¡Ho - san - na al Rey!"
san - na, ho - san - na to Christ!

F6/C G C

"¡Ho - san - na! ¡Ho - san - na al Rey!"
Ho - san - na, ho - san - na to Christ!"

F6/C F°/C

The C in the bass should be played by a second instrument - (bass guitar, stringed bass, gitarone).

Words: Rubèn Ruiz Avila (b. 1945); trans. Gertrude C. Suppe, alt. 1987
Music: *Hosanna,* Rubèn Ruiz Avila (b. 1945); arr. Alvin Schutmaat
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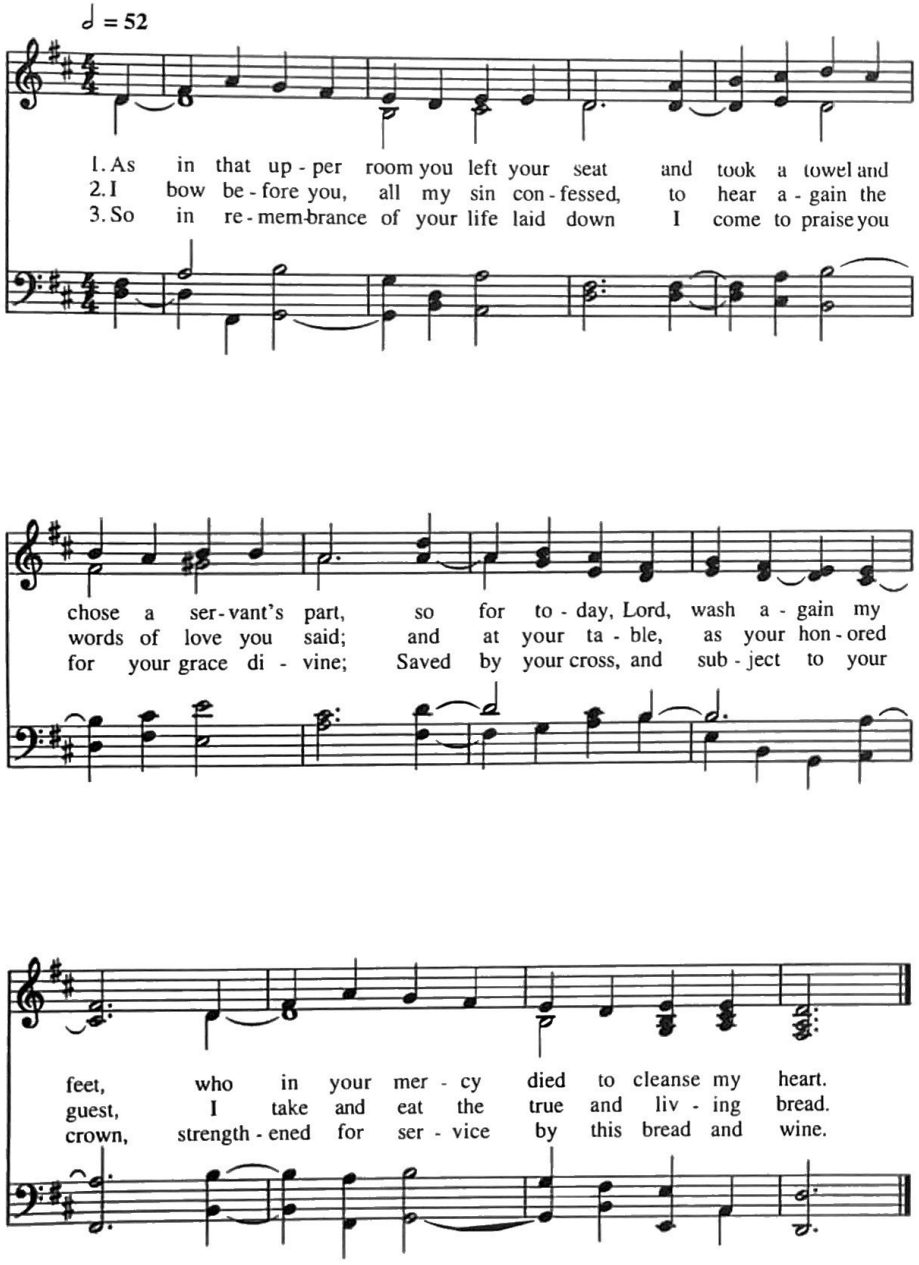
10.10.10.10 with refrain

As in that upper room you left your seat



Words: Timothy Dudley-Smith (b. 1926); © 1993 Hope Publishing Co., Carol Stream, IL, 60188. All rights reserved. Used by permission.
Music: *Sursum Corda*, Alfred Morton Smith (1879-1971); © Church of the Ascension, Atlantic City, NJ.
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10.10.10.10

Timothy Dudley-Smith, clergyman of the Church of England and Bishop of Thetford at his retirement in 1992, has a rare gift for writing liturgically valuable hymns which speak both to a specific occasion or event as well as to its implications for Christian living. The first stanza of this hymn, for example, recounts the washing of the disciples' feet from John 13:3-5; as such, it is a fine addition to the repertoire of hymns to be sung on Maundy Thursday during the foot washing. The rest of the text, however, is concerned with communion as an agent of change, echoing the sense of Howard Galley's memorable words from Eucharist Prayer C:

> Deliver us from the presumption of coming to this Table for solace only, and not for strength; for pardon only, and not for renewal. Let the grace of this Holy Communion make us one body, one spirit in Christ, that we may worthily serve the world in his name.

Such a panoramic view of the Eucharist, anchored in the Upper Room, while being placed at the core of daily life, makes this a hymn of inestimable value. It was clear to the Hymnal Committee from the beginning that we wanted to make this text available for the wide use by printing it with a choice of tunes. In the matter of a "traditional" tune, we knew exactly what was wanted: a noble, straightforward, intrinsically Episcopalian melody that would speak to those who are still uncomfortable with foot washing as an Anglican enterprise.

Sursum Corda is ideal in many ways. Not only does it fulfil our criteria, but it also neatly fits the contours of the text, rising where emphasis is wanted (the second and third lines) and yielding where humility is suggested (the first and fourth lines). It is also a bid for the future life of this fine tune; it was composed for *The Hymnal 1940* to go with Henry Montagu Butler's text "'Lift up your hearts!' We lift them, Lord, to thee" (*Sursum corda* being Latin for "Lift up your hearts"); when that text was discarded by *The Hymnal 1982*, the editors of that hymnal hoped to keep the tune in circulation by matching it to George Wallace Briggs's "Come, risen Lord, and deign to be our guest." They could not foresee, of course, that the alternate tune for that text, Leo Sowerby's *Rosedale*, would totally eclipse *Sursum corda*.

This hymn should be sung with an expansive objectivity, about 52 = 𝅗𝅥 . When accompanied by an organ, the registration should be rich enough to support full-bodied singing without being strident or aggressive.

730 As in that upper room you left your seat

♩ = 69

1. As in that up - per room you left your seat
2. I bow be - fore you, all my sin con - fessed,
3. So in re - mem - brance of your life laid down

and took a towel and chose a ser-vant's part, so for to - day, Lord,
to hear a - gain the words of love you said; and at your ta - ble,
I come to praise you for your grace di - vine; saved by your cross, and

wash a - gain my feet, who in your mer - cy died to cleanse my
as your hon - oured guest, I take and eat the true and liv - ing
sub-ject to your crown, strength-ened for ser-vice by this bread and

1. 2. 3.

heart.
Bread.
wine.

2. I
3. So

Words: Timothy Dudley-Smith (b. 1926); © 1993 Hope Publishing Co., Carol Stream, IL 60188. All rights reserved. Used by permission.
Music: *Chappell*, Carl Haywood (b. 1949), from *Tunes for Grace*, © 1997 Carl Haywood
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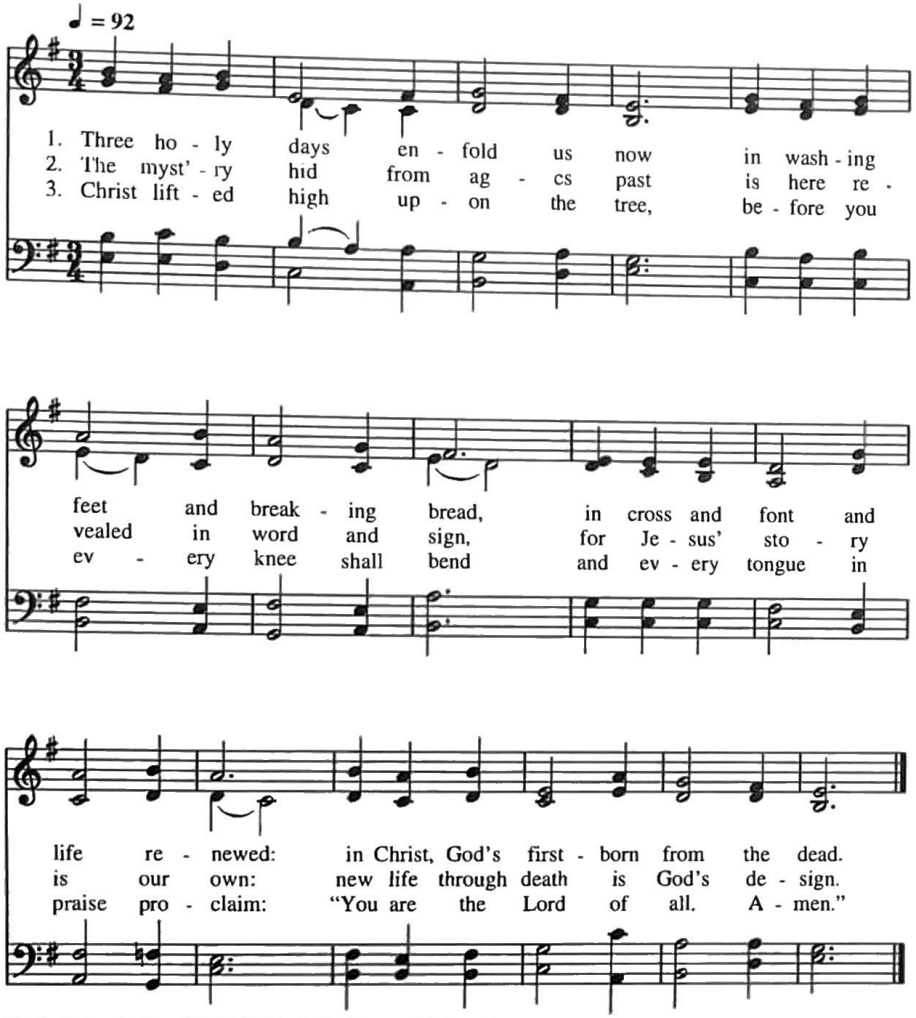
10.10.10.10

Having decided that this text needed to be available with a choice of both traditional and renewal-style tunes, the Committee was still searching for an alternative to *Sursum Corda* as we approached our last scheduled meeting in November 1996. To this meeting, like manna from heaven, Carl Haywood brought the fruits of a productive summer of composing, including this lovely answer to our prayer. *Chappell* (pronounced shah-PELL) is named for a longtime member of Dr. Haywood's choir at Grace Church, Norfolk, the late Marie Chappell. In recalling his tribute to her, Haywood said that reading the text brought Ms. Chappell's faithfulness to mind; that, in turn, caused him to remember the rich sound of her "gorgeous contralto voice," and from that memory, the tune took on a life of its own. It should be marked by gentle forward motion that sings through the notes and phrases without rushing; about 69 = ♩.

731

Three holy days enfold us now



Words: Delores Dufner, OSB (b.1939); © 1995 Sisters of St. Benedict
Music: *Grace Church*, Carl Haywood (b. 1949), from *Tunes for Grace*; © 1997 Carl Haywood LM

Sister Delores Dufner, for thirty-six years a member of the Roman Catholic Order of St. Benedict, is the liturgical director of St. Benedict's Monastery, St. Joseph, Minnesota, a community of some 175 women living under Benedictine Rule. This Hymnal includes five of her texts (see also 738, 748, 753, and 760); all of them are written for particular liturgical use, and all of them bear witness to a life permeated by the daily reading of scripture, recitation of psalms, and singing the offices.

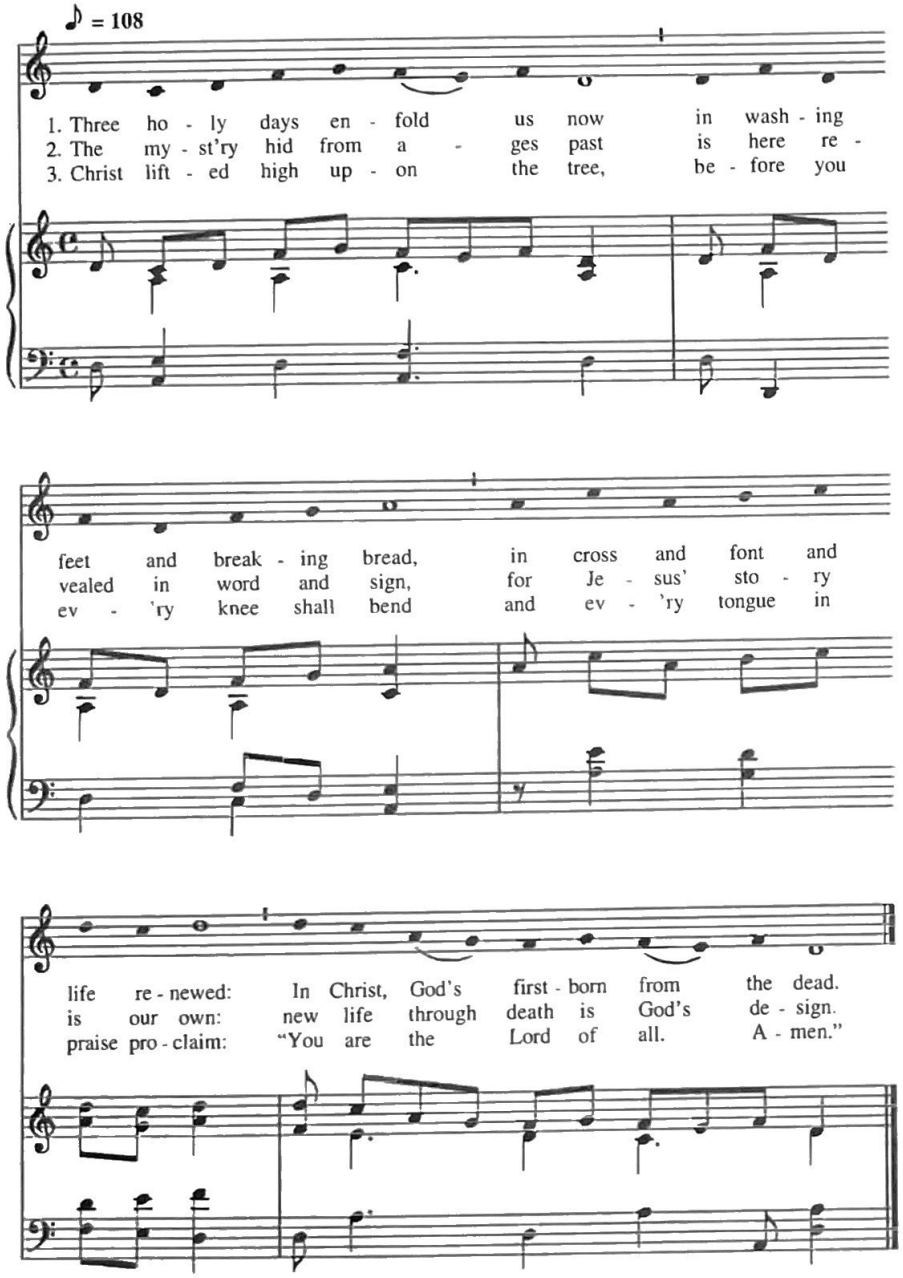
Her text "Three holy days enfold us now" is a great gift to the Holy Week repertoire. The first stanza offers sound teaching about the meaning of *Triduum Sacrum*, the "three holy days": "in washing feet and breaking bread" (Maundy Thursday), "in cross" (Good Friday), " and font and life renewed" (the Easter Vigil). The second stanza is a metrical setting of Colossians 1:26-27, the proclamation that the death and resurrection of Jesus begins the full revelation of the mystery of the ages: "the riches of the glory which is Christ in you, the hope of glory." As a response, stanza three recaps the great hymn in the second chapter of Philippians, that before such grace every knee should bend and every tongue confess Jesus as Lord. While the last stanza looks back to Philippians 2:5-11 as the Palm Sunday Epistle, like stanza two it also looks forward into Eastertide, suggesting that this hymn is as valuable in taking us out of *Triduum Sacrum* as it is in announcing these Three Holy Days.

Sr. Delores submitted this text with the suggestion that it be sung to *Old Hundredth*. While trying to honor the author's sensibilities, the Committee ultimately found *Old Hundredth* too sturdy a box to allow affective words such as "enfold," "mystery," and "reveal" the room they need to expand. *Grace Church* and *Lux vera lucis radium* were selected precisely because they are capable of such expansiveness.

Grace Church is named for the parish in Norfolk, Virginia which Carl Haywood has served with distinction for more than twenty years. Its tune is cut from the same Episcopalian cloth that distinguishes *The Hymnal 1940*. Think of David McK. Williams's *Georgetown, Malabar*, and *Canticum refectionis*; think of Alfred Smith's *Sursum Corda*: the melody of *Grace Church* is their spiritual successor, while its harmonies are another matter. Dr. Haywood skillfully uses dissonance in ways which are unique to his voice and his own day. In the first two lines, the non-traditional chords move the traditional tune forward, keeping the text alive while still veiled in an atmosphere appropriate to the solemnity of its season. Since it was written specifically for this text, the tune climaxes perfectly at the end of the third line, just as the meaning of each stanza reaches its highest level of proclamation.

This tune may well be sung in parts, and singers will realize with delight that no small part of Dr. Haywood's skill is his love of the vocal line. A suggested metronome setting is 92 = ♩, provided that the primary pulse be the 𝅗𝅥., so that there is only one big beat to each measure. Organists should not be afraid to let the volume and intensity grow throughout the hymn; the declamation of the final line should always be triumphant.

732 Three holy days enfold us now



Words: Delores Dufner, OSB (b.1939); © 1995 Sisters of St. Benedict
Music: *Lux vera lucis radium*, Mode I, ed. Mason Martens (1933-1991) © 1984 Mason Martens, acc. John L. Hooker (b. 1944) © 1997 John L. Hooker

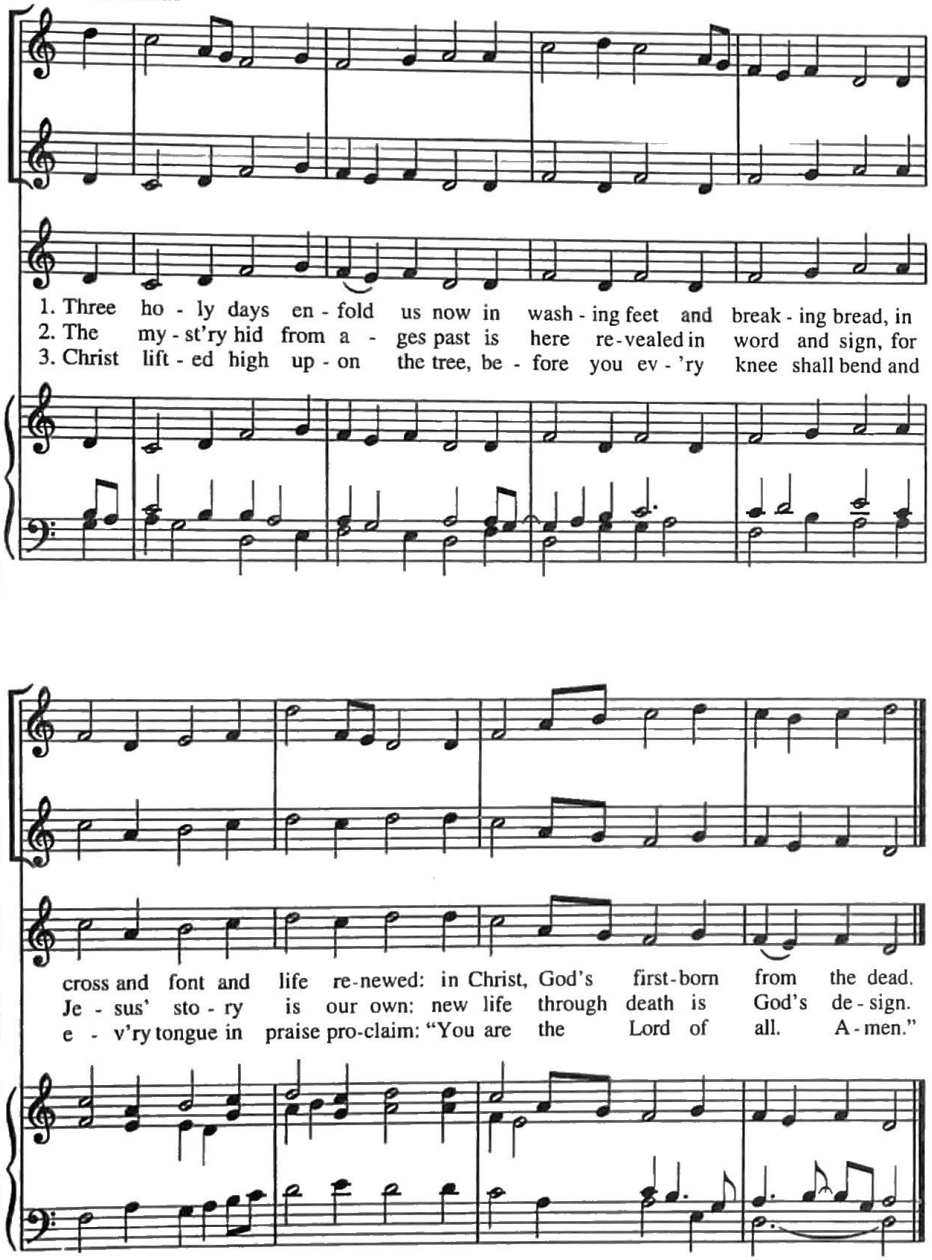
Lux vera lucis radium offers not only a distinct contrast to *Grace Church*, but it also offers multiple possibilities of performance within its own parameters. Although this gracious tune was sung to the hymn *Hostes Herodes impie* in the fourteenth century, it somehow eluded the compilers of the collections which have shaped the present-day chant repertoire: the 1541 *Sarum Hymner*, the 1912 *Antiphonale Romanum*, and the 1934 *Antiphonale Monasticum*. The German scholar Bruno Stäblein included *Lux vera* in his 1956 *Monumenta Monodica Medii Aevi* (*Medieval Hymn Tunes of the West*), citing a single source in the University Library of Prague. In this form, the chant tune could be sung in a variety of ways. The first is in notes of approximately equal length (what is popularly meant by "chant" or plainsong), which is given with an organ accompaniment at 732; the second and least attractive is in duple meter, which we have not included; the third is in triple meter, which has been included in Mason Martens's realization with an accompaniment by Monte Mason. Only one other source for this chant is known to have survived, the fourteenth century conductus-like hymn setting of *Hostes Herodes impie*, with its free second voice part. This has also been included, in Mason Martens's realization in the triple meter of rhythmic Mode I.

These options provide a range of possibilities. The hymn could be sung entirely as printed at 732 with equal note values, just as it could be sung entirely as printed at 733 in triple meter. These two could also be combined, using 732 for the first two stanzas (either with or without the simple organ accompaniment) and using the rhythmic version of 733 for the final stanza. Similarly, the two-voice conductus and 733 could be combined, using soloists to decorate unaccompanied stanzas. Mr. Mason's harmonization could be used for accompanied stanzas without the conductus. Even the conductus alone offers variety since it works equally well with voices and instruments and since it is possible to sing either or both parts of it in octaves.

The simple version of 732 should be played lightly with a gentle 8′ Principal and whatever 4′ stops are necessary to accompany the singers; 108 = ♪ . The triple meter accompaniment of 733 is inspired by the sound of renaissance dance consorts, and it should be played with the detached style known as "structured legato." The conductus **(which should not sound with Monte Mason's accompaniment even though it is printed above it)** should be the same as the chant (i.e., 108 = ♩).

733 Three holy days enfold us now

♩ = 108
Conductus

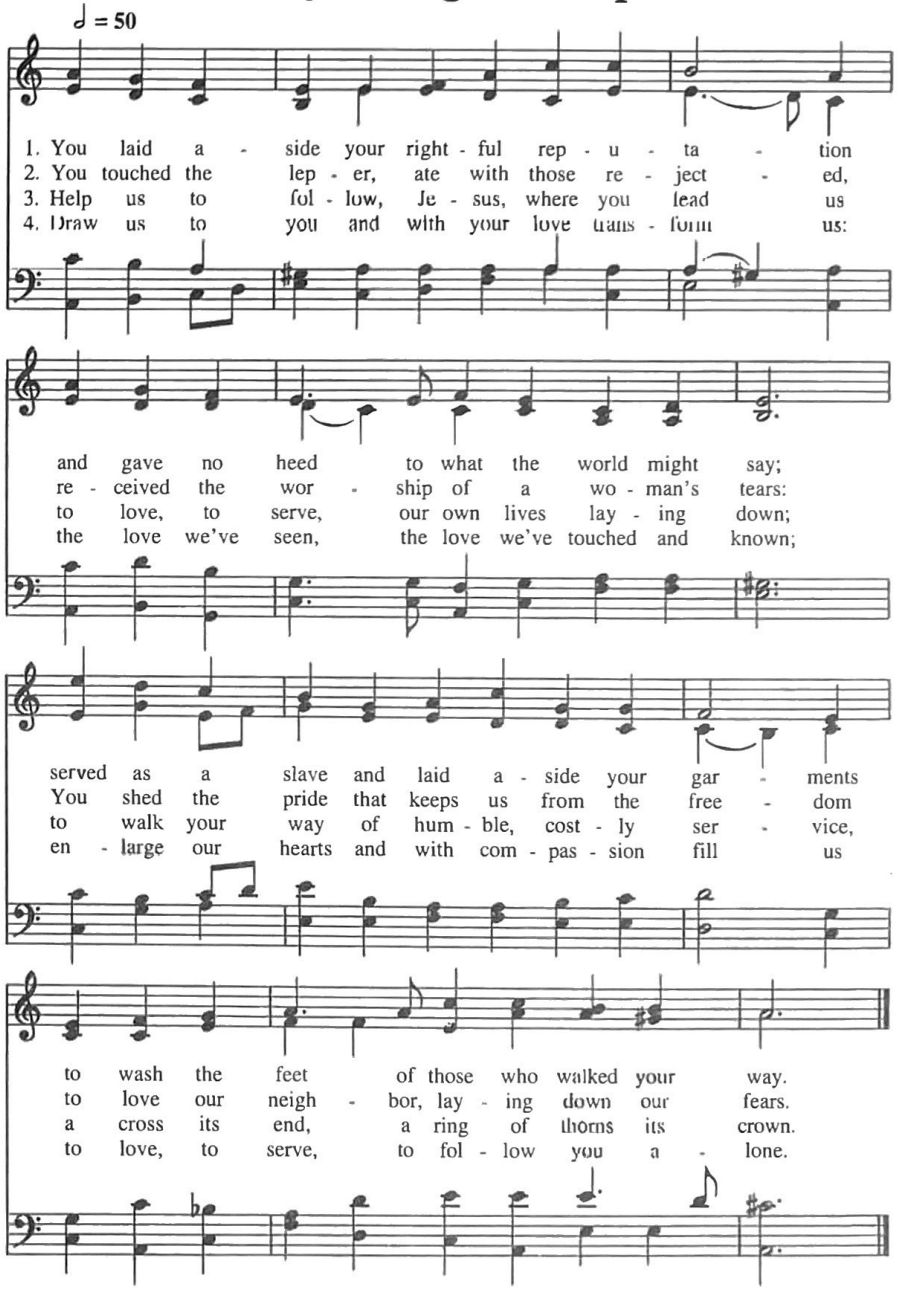


Words: Delores Dufner, OSB (b. 1939); © 1995 Sisters of St. Benedict
Music: *Lux vera lucis radium;* Setting Monte Mason (b. 1949); acc. © 1996 Monte Mason

LM

You laid aside your rightful reputation 734

♩ = 50



Words: Rosalind Brown (b. 1953);
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Music: *Intercessor,* Charles Hubert Hastings Parry (1848-1918)

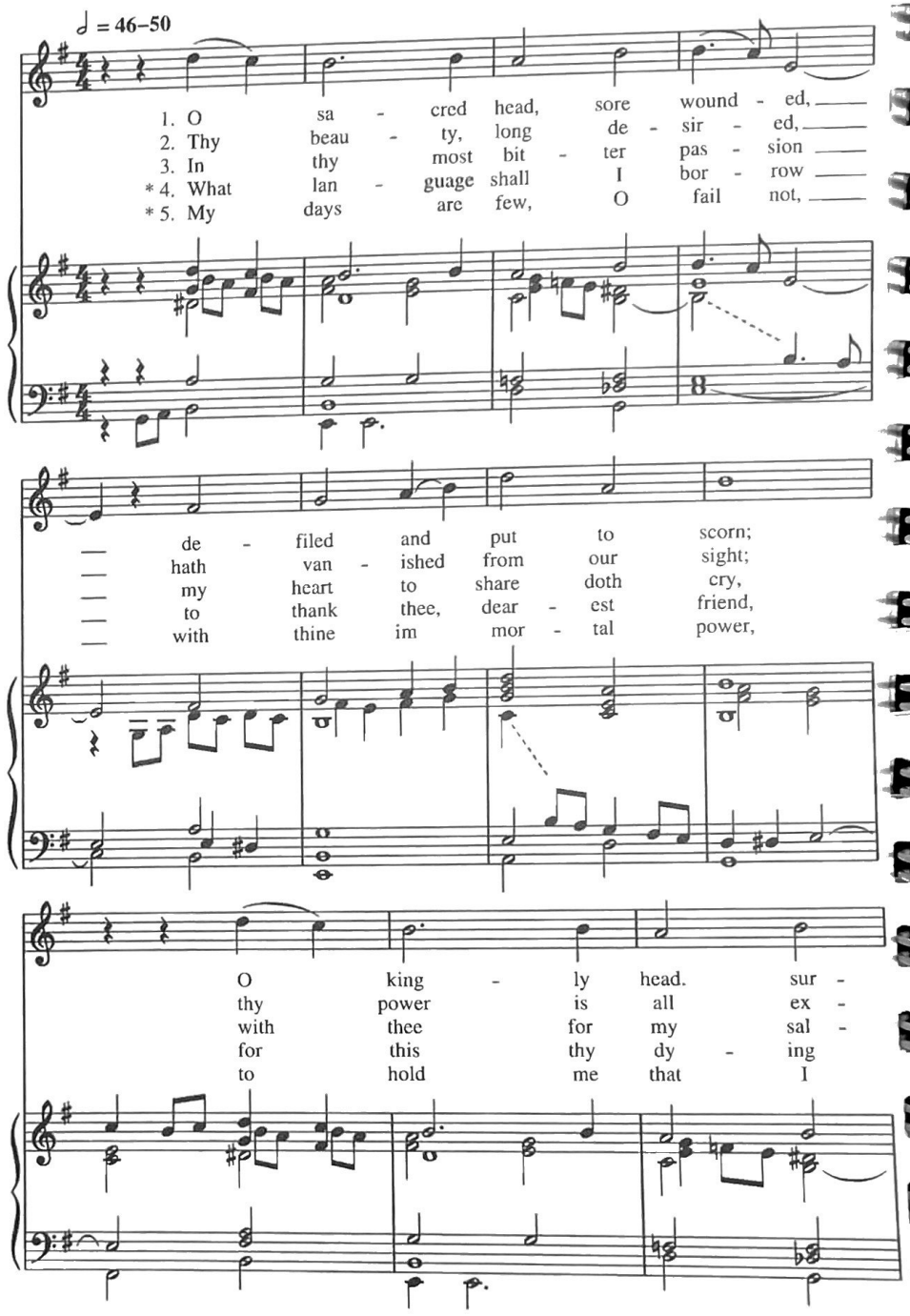
11 10.11 10

Rosalind Brown's text begins with a reference to the great hymn of Christ's self-giving in Philippians 2:5-11 (the Palm Sunday Epistle), but by the end of the first stanza, it has moved into the John 13:1-15 narrative of Christ washing his disciples' feet (the Maundy Thursday Gospel). The second stanza recounts the ways in which Jesus broke the taboos of his day to reach out to those on the margins of society, while the third and fourth stanzas pray that we might follow his example and become so transformed that we, too, will lay down our lives "to love, to serve, to follow [Christ] alone." While the specific scriptural references in the first stanza have caused it to be placed in the Holy Week section of this hymnal, this hymn is appropriate to any occasion which focuses on Christian vocation and the fabric of our common life: Baptism, Confirmation, Diaconal Ordinations, Diocesan Conventions, Ember Days, the Second and Third Sundays after the Epiphany, National Days such as Labor Day or Independence Day, and many propers for Various Occasions (16 For the Mission of the Church, 21 For Social Justice, 22 For Social Service, etc.).

Intercessor, by the great Edwardian composer Sir Charles Hubert Hastings Parry, first appeared in the 1904 edition of *Hymns Ancient and Modern* to a text which has fallen out of use (Ada Greenway's "O word of pity"). Following *Songs of Praise*, the editors of *The Hymnal 1940* printed it with John Greenleaf Whittier's "O brother man, fold to thy heart thy brother," which has also fallen out of use for obvious reasons. These misfortunes have not allowed this strong tune the wide use it deserves, but the tide appears to be turning. Russell Schulz-Widmar began its rehabilitation by matching it to Dietrich Bonhoeffer's "By gracious powers so wonderfully sheltered" in the 1980 hymnal *Songs of Thanks and Praise*. That combination has been repeated in such mainline collections as *The Hymnal 1982*, *The United Methodist Hymnal 1989*, and *The Presbyterian Hymnal 1990*.

The tune, *Intercessor*, is well matched with Ms. Brown's text for a number of reasons: its growing intensity matches the unfolding of the text; its episodic nature matches the text's organization in short lines; its rhythmic organization of full stops only at the ends of the second and fourth lines matches the rhyme scheme; and its spare, modal feeling complements the unflinching integrity of this poem that extols "costly service, across its end, a ring of thorns its crown." The dangers of performing this tune are, on the one hand, sentimentality, and, on the other, breathlessness. The best clue to its true nature is the uncompromising Æolian mode of its tune (i.e., based on a white-note scale of A to A which does not have the true leading tone or raised seventh of G♯). As Archibald Jacob says in *Songs of Praise Discussed*, this is a "grave tune of a broad, solid type." Following that description, the best clue to its tempo is the need to supply breaths at the ends of the first and third lines; a Quarter Note beat that is too fast will not allow sufficient time for a congregation to breathe. A tempo of 50 = ♩ will accommodate both breathing and the ethos of the tune.

O sacred head, sore wounded



round - ed with mock - ing
pir - ed, and quenched the
va - tion up - on the
sor - row, thy pit - y
quail not in death's most

crown of thorn; what
light of light. Ah
cross to die. Ah,
with - out end? Oh,
fear - ful hour; that

sor - row mars thy grand - eur? Can
me! for whom thou di - est, hide
keep my heart thus mov - ed to
make me thine for - ev - er! and
I may fight be - friend - ed, and

death thy bloom de - flower?
not so far thy grace,
stand thy cross be - neath,
should I faint - ing be,
see in my last strife

O coun - ten - ance whose splen - dor
show me, O Love most high - est,
to mourn thee, well - be - lov - ed,
Lord, let me nev - er, nev - er,
to me thine arms ex - tend - ed

the hosts of heav'n a dore!
the bright - ness of thy face.
yet thank thee for thy death.
out - live my love for thee.
up - on the cross of life.

Words: Paulus Gerhard (1607-1676)
Music: *Redding*, David Hurd (b. 1950) © 1992 GIA Publications, Inc.
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76.76.D

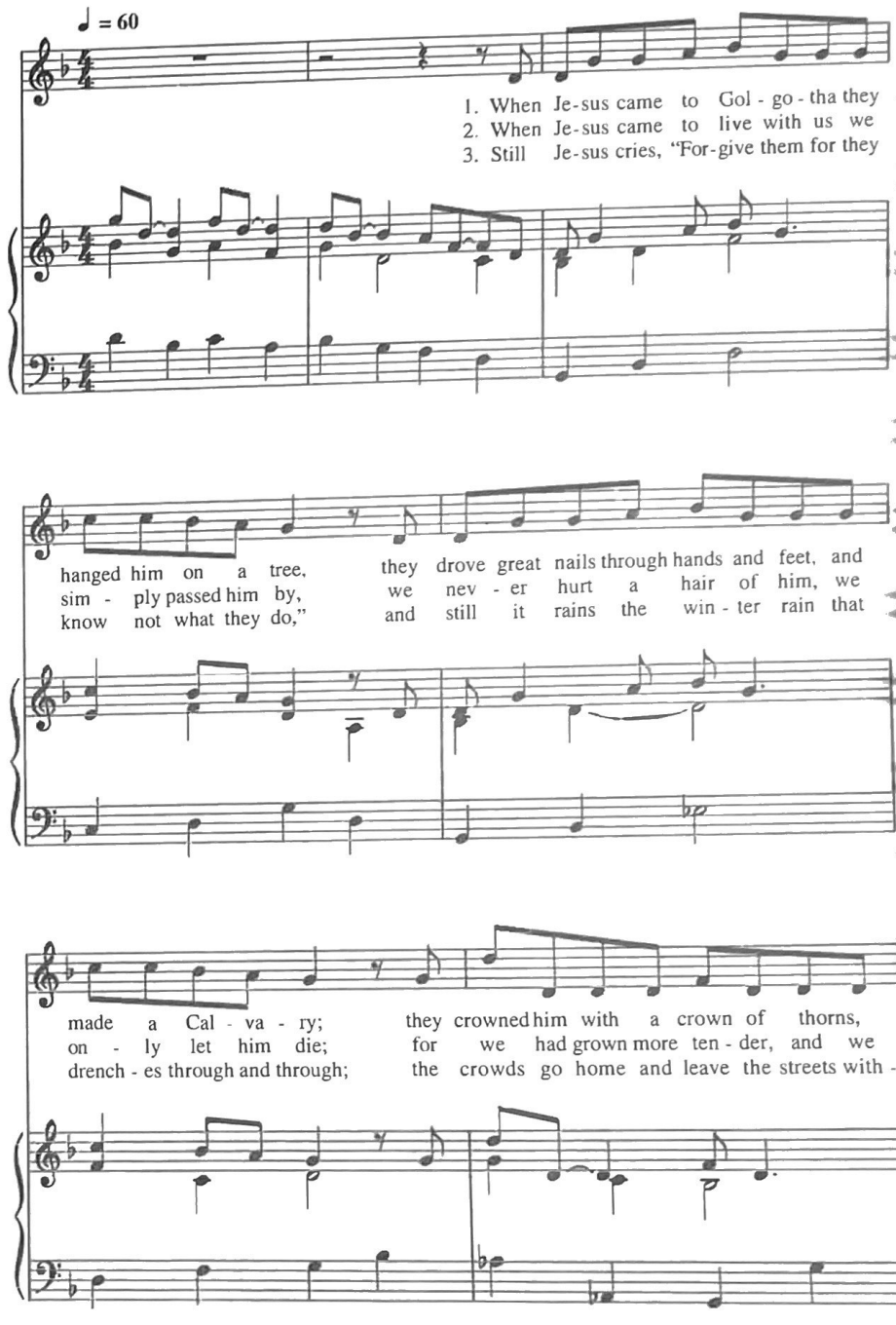
(735)

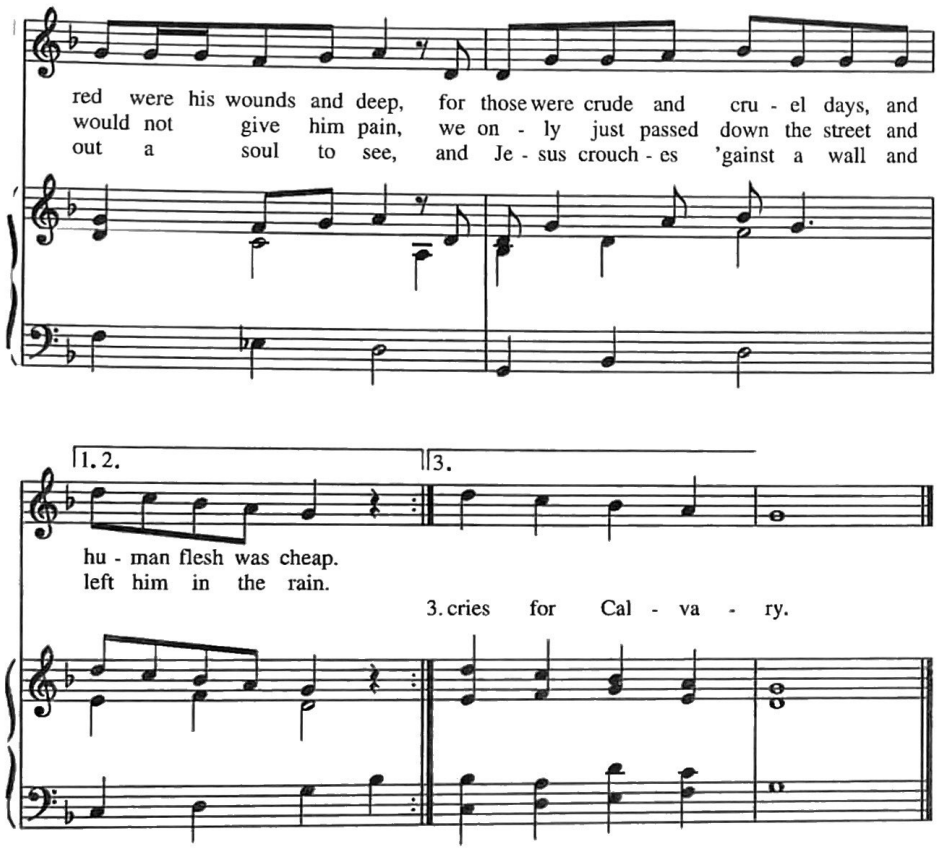
"This text with its German chorale tune," as the *The Hymnal 1982 Companion* notes, "is considered, in the minds and hearts of many, as the quintessential hymn for Holy Week, affording the singer, in words and music, a deeply personal and spiritual identification with the passion of our Lord." As composer David Hurd said about his motivation to challenge the unassailability of that text/tune combination, it was simply a part of the thought processes in the late 1970s and early 1980s "not to leave forbidden fruit unplucked." Pioneers such as Malcolm Williamson and Calvin Hampton had shown that faithful plucking had more to do with enlightenment than with iconoclasm; the purpose was neither to destroy nor to deconstruct (that would come later!), but rather to enlarge. It was in that sense that so many Anglican musicians recognized themselves and embraced the power of new music to reveal deeper understandings of familiar texts. This is, after all, the purpose of choral liturgies such as Evensong; whereas a congregation is inevitably limited to a very small repertoire, the cathedral tradition of a different choral setting of the same canticles, day in and day out, allows the faithful to be exposed to a tremendous range of insights, gifts of the Holy Spirit through the witness of many composers. The point is not for Howells's *Collegium Regale* to eclipse either Gibbons's *Second Service* or congregational plainsong; it is, rather, for each to supply meaning and truth which the other cannot.

Nowhere is that better illustrated than here. The point of Dr. Hurd's fine tune is not to replace the great German chorale; it is, rather, to say through musical sound some things about the text which the chorale cannot. As beautiful and as effective as the chorale undoubtedly is, its aesthetics are anchored in a culture very different from ours, and its overall impact is piety rather than suffering. What Hurd's tune has to offer is an immediacy of grief and mourning; by internalizing the melodic and harmonic patterns of the Blues, he has gotten to the "wail" of the text.

The tune is named for the Rev. Ann Holmes Redding, alumna and sometime Tutor at General Theological Seminary. Dr. Hurd confesses it was this colleague's voice he had in mind as the tune evolved; he also confesses that he may have created more of a sacred song than a text-book hymn tune. Certainly this does make a moving solo, but it is also extraordinarily effective as a congregational hymn, and perhaps the best use might assign various stanzas to a combination of soloists, choir, and congregation. While the piano is an ideal medium for this tune, the damper pedal allowing its lush harmonies the full play of overtones, it can be played effectively on the organ as well. A rich combination of principals and open foundation stops will support group singing while allowing the complex harmonies and syncopations to be heard clearly. The tempo should be broad and grave, without being deadly; somewhere around 46 to 50 = ♩ is a good range. Note that the printing in this volume has corrected wrong notes which appear both in *Lift Every Voice and Sing II* and the first printing of *Wonder, Love, and Praise.* Those include measure 9 (where the right hand Half Notes e/g are corrected to c/e) and measure 25 (where the right hand first Quarter Note is corrected from c to a).

When Jesus came to Golgotha





Words: Geoffrey Anketel Studdert-Kennedy (1883-1929)
Music: *Indifference*, Alec Wyton (b. 1921); © 1988 Roger Dean Publishing Company, a division of the Lorenz Corp., Dayton, OH. All rights reserved. Reproduced by permission - License # 413702

14.14.14.14

The Rev. Geoffrey Studdert-Kennedy, chaplain of the British army and the famous "Woodbine Willie" of World War I, was deeply marked by his experiences on the battlefield. Like many of his generation, he was not prepared to understand the horrors of the Great War alongside his belief in the God of Love. He became one of the best popular theologians of the early twentieth century, articulating a belief in a God who suffers with us rather than one who wreaks vengeance on us. He also worked tirelessly to open the eyes of the privileged to the suffering of the lower classes. The original opening of the second stanza of this poem was "When Jesus came to Birmingham," locating the "indifference" of the text in Britain's greatest industrial slum. The punch line of the final stanza is typical of the shock value in much of Studdert-Kennedy's poetry, essays, and preaching.

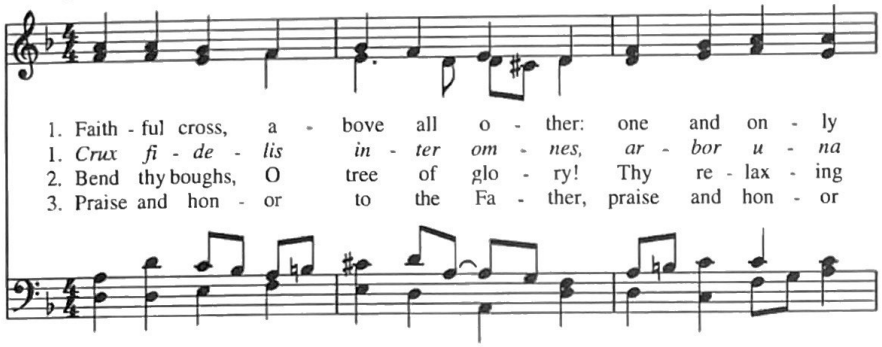
The 1986 original of Alec Wyton's tune, *Indifference*, was a protest song, meant for solo or group performance with guitar or keyboard. It was dedicated to the Rev. Thomas Bowers, sometime Rector of St. Luke's, Atlanta, and St. Bartholomew's, New York City "in gratitude for his untiring work on behalf of the homeless in Atlanta and New York." Following suggestions made in that first edition, the pronouns of stanza two have been changed from "them" to "us" and from "they" to "we." Continuing that movement into the present, Studdert-Kennedy's original past tense verbs in stanza three have been changed to present tense.

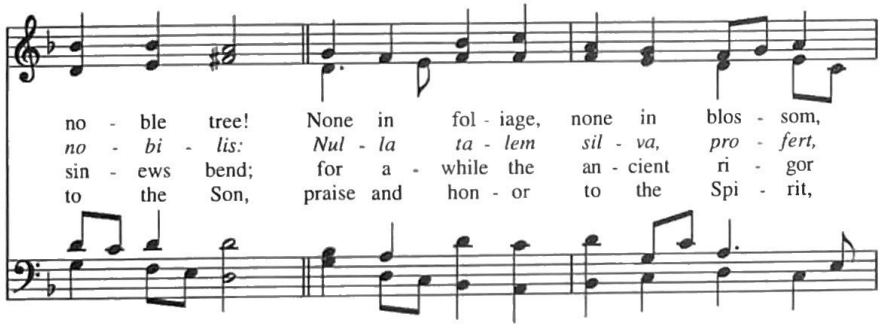
Experience has shown this remarkably effective setting to work well both in intimate situations with a piano, as well as with larger gatherings accompanied by an organ. When the organ is used, the composer's own penchant for colorful sounds and imaginative registrations should be remembered. The original printing (Roger Dean SM-61-2, 1986) suggested a tempo of 50 = ♩, which was repeated the following year in an anthem version (Lorenz Octavo HRD 241-2) with the indication "Very expressively." That seems slow for congregational singing, and it may be that a tempo closer to 60 = ♩ would be better.

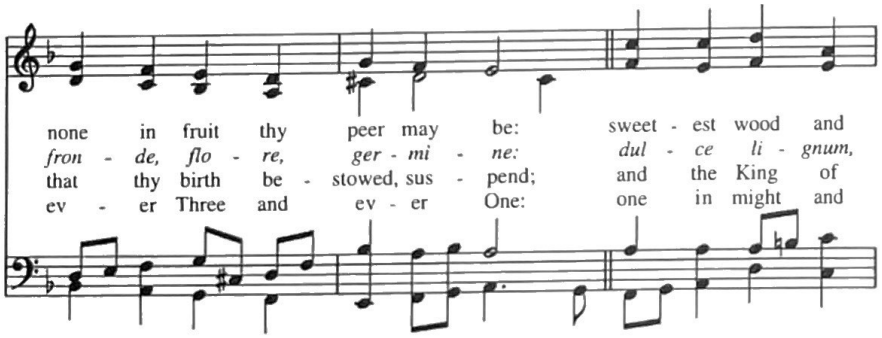
737 Faithful cross, above all other

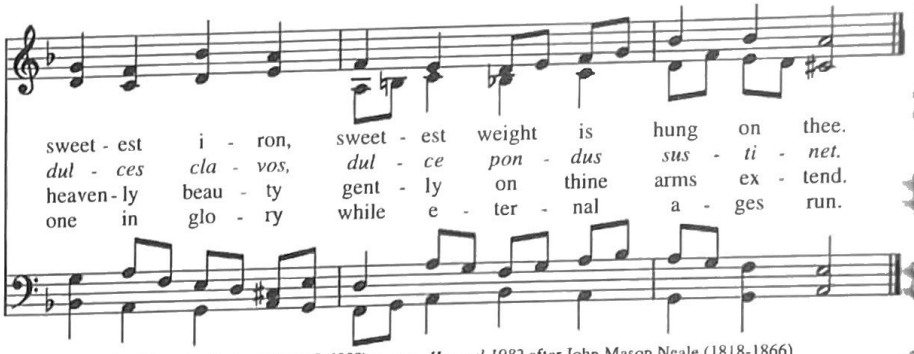
Crux fidelis inter omnes

♩ = 48









Words: Venantius Honorius Fortunatus (540-600?) tr. ver. *Hymnal 1982* after John Mason Neale (1818-1866)
© Church Pension Fund
Music: *Monrovia*, Randall Giles (b. 1950); © 1994 Paraclete Press 87.87.87

These three stanzas are a part of *Pange, lingua, gloriosi* ("Sing, my tongue, the glorious battle," 165/166 *The Hymnal 1982*), Venantius Fortunatus' great hymn "*in honore sanct' crucis*" ("in honor of the Holy Cross"). Whereas the original, with its eleven stanzas, was probably used in procession, current liturgical practice uses it as devotional material. At the end of the Good Friday liturgy, "The hymn 'Sing, my tongue, the glorious battle,' or some other hymn extolling the glory of the cross, is then sung" (BCP, p. 282).

This evocative setting by Randall Giles is clearly meant for devotional use, and it clearly occupies an important place in his own life. Giles wrote this paragraph for inclusion here:

> This hymn was composed for [my] (Latin) St. John Passion, completed in 1992. It was included there as an homage to the German Passion tradition of including hymn-tunes singable by the congregation in large scale oratorio passions such as the great works in that genre by J.S. Bach. In [my] Passion, the hope was that this tune would be easy enough to use in the traditional way, sung by the congregation at some future performances of this work. The tune's name, *Monrovia*, comes from the place where it was first sketched, Monrovia, Liberia, West Africa, after a particularly moving Good Friday liturgy at the Roman Catholic cathedral there.

This is a beautiful alternative to "Sing, my tongue" on Good Friday, just as it considerably increases the repertoire of hymns to the Cross on other occasions; in addition to its use on the Feast of the Holy Cross (September 14) and for the Occasional Proper Of the Holy Cross, it would make a fine closing hymn on Palm Sunday.

Since Giles wrote it for the Latin words, the first Latin stanza has been printed; in the appropriate context, more Latin stanzas might be used either as a congregational hymn or as a choir piece. Since it was the tune that came first to Dr. Giles and since it has its own integrity, try using an unaccompanied soloist singing the Latin first stanza as in introduction to the three English stanzas sung in parts. It is a rare congregation that will not need organ support for the part singing, but that support needs to be as unobtrusive as possible.The composer has also given a tempo of 48 = ♩, which not only facilitates those breaths, but which also leads to a very sustained, introspective mood.

738 Day of delight and beauty unbounded

This delightful, dancing text was written especially for Gastoldi's infectious tune *In dir ist Freude*. From prophecy to Revelation, from the Psalter to John's Gospel, Sr. Delores has garnered a plethora of resurrection images that sing to the totality of Eastertide:

Sing of the sun from darkness appearing	*Malachi 4:2*
sing of the seed from barren earth greening,	*John 12:24*
Sing of the stream from Jesus' side flowing,	*John 19:34, Ezekiel 47:1-12*
sing of the saints in water made holy,	*John 4:7-15, Ephesians 5:25-27, Revelation 22:1-17*
Sing now of mourning turned into dancing,	*Psalm 30:11*
sing now the myst'ry, hope of our glory;	*Colossians 1:27*
Sing now of fasting turned into feasting,	*Isaiah 25:6*
sing the Lord's favor lasting forever	

The available arrangements of the tune did not satisfy the Hymnal Committee's desire for a harmonization that would reflect the unbounded rejoicing of the text, while still being available for part-singing. Despite the higher range (a peak of F-natural rather than E-flat), it was clear to the Committee that the sparkle of G Major was preferable to the dull safety of F Major. It was also clear that Gastoldi's original bass line would lead to a more wooden product than the text demands. With these in mind, the Committee accepted the new harmonization I made. It was done on sabbatical from Episcopal Divinity School, remembering with homesick affection the unaccompanied congregational part-singing that has so enlivened our liturgy in St. John's Chapel. The organ may certainly be used to support vital singing just as the hymn may be used as an *a cappella* choir motet, but if the organ is used, it must be played as a "breathing" rather than as a "wind-supplied" instrument. In any case, the relationship between tempo and pulse is all important. The tempo should be about 126 = ♩, but the pulse must be that of the 𝅗𝅥. in order for singers to get enough air at the ends of those phrases which do not have full stops (measures 4, 12, 20, and 24). Observant musicians who already know this tune may be surprised at the performance instructions which call for a "Refrain after each stanza," resulting in a final refrain which is found in neither historical nor contemporary hymnals (see, for example 169 in *The United Methodist Hymnal*, 1989, and 552 in *The Lutheran Book of Worship*, 1978). Sr. Delores's text, however, calls for it, and the Hymnal Committee agreed that it is musically satisfying.

Refrain
♩ = 126

Day of de - light and beau - ty un - bound - ed, tell the news, the Gos - pel

spread! Day of all won - der, day of all splen - dor, tell Christ ris - en

from the dead!
1. Sing of the sun from dark - ness ap - pear - ing, sing of the
Sing of the stream from Je - sus' side flow - ing; sing of the
2. Sing now of mourn - ing turned in - to danc - ing, sing now the
Sing now of fast - ing turned in - to feast - ing, sing the Lord's

seed from bar - ren earth green - ing, sing of cre - a - tion, al - le - lu - ia!
saints in wa - ter made ho - ly; sing of sal - va - tion, al - le - lu - ia!
mys - t'ry, hope of our glo - ry, sing with thanks - giv - ing, al - le - lu - ia!
fav - or last - ing for - ev - er; sing all things liv - ing, al - le - lu - ia!

Refrain after each stanza

Words: Delores Dufner, OSB (b. 1939); © 1996 Sisters of St. Benedict
Music: *In dir ist Freude*, Giovanni Gastoldi, (1556-1622); harm. John L. Hooker (b. 1944); harm. © 1997 John L. Hooker

10.7.10.7 10.10.9D

739

Camina, pueblo de Dios
Walk on, O people of God

Estribillo, Unisono
(Refrain, Unison)

Capo 1: play Em

♪ = 126

Fm (Em) | Db (C) | Bbm (Am) | Eb (D) | Fm (Em) | Db (C)

Ca - mi - na, pue - blo de Dios, ca - mi - na, pue - blo de Dios, Nue - va
Walk on, O peo - ple of God; walk on, O peo - ple of God! A new

Ab (G) | Db (C) | Ab (G) | Fm (Em) | Bbm7 (Am7) | C7 (B7)

ley, nue - va a - lian - za, en la nue - va cre - a - ción. Ca -
law, God's new al - li - ance, all cre - a - tion is re - born. Walk

Fm (Em) | Gm7 (F♯m7) | Fm (Em) | Bbm (Am) | Eb (D) | Cm7 (Bm7) | Fm (Em) **Fine**

mi - na, pue - blo de Dios, ca - mi - na, pue - blo de Dios.
on, O peo - ple of God; walk on, O peo - ple of God!

Fm (Em) | Db (C) | Bbm (Am) | Eb (D) | Cm7 (Bm7) | Fm (Em) | Db (C)

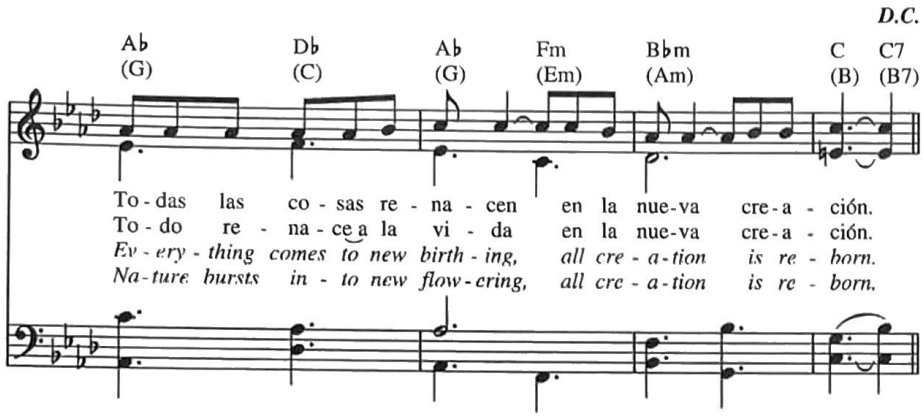
1. Mi - ra a - llá en el Cal - va - rio en la ro - ca hay u - na cruz;
2. Cris - to to - ma en su cuer - po el pe - ca - do, la es - cla - vi - tud.
1. Look on Cal - va - ry's sum - mit; on the rock there tow - ers a cross;
2. Christ takes in - to his bod - y all our sin, en - slave - ment, and pain;

Ab (G) | Db (C) | Ab (G) | Fm (Em) | Bbm (Am) | C7 (B7)

muer - te que en - gen - dra la vi - da, es - pe - ran - za nue - va luz.
Al des - tru - ir - los, nos tra - e u - na nue - va ple - ni - tud.
death that gives birth to new liv - ing, a new peo - ple, a new light.
as he de - stroys them he brings us life's a - bun - dance, life's new joy.

Ab+ (G+) | C7 (B7) | Fm (Em) | Bbm (Am) | Eb (D) | Cm7 (Bm7) | Fm (Em) | Db (C)

Cris - to nos ha sal - va - do con su muer - te y re - su - rrec - ción.
Po - ne en paz a los pue - blos a las co - sas y al Cre - a - dor.
Christ has brought us sal - va - tion with his death and ris - ing a - gain.
Christ brings re - con - cil - ia - tion to all things and peo - ple with God.



3. Cielo y tierra se abrazan,
nuestra alma halla el perdón.
Vuelven a abrirse los cielos
para el mundo pecador.
Israel peregrino,
vive y canta tu redención.
Hay nuevos mundos abiertos
en la nueva creación.
Estribillo

3. *Heav'n and earth are embracing,*
and our souls find pardon at last.
Now heaven's gates are reopened
to the sinner, to us all.
Israel walks a journey;
now we live, salvation's our song;
Christ's resurrection has freed us.
There are new worlds to explore.
Refrain

Words: Cesáreo Gabaraín (1936-1991), tr. George Lockwood, © 1989 United Methodist Publishing House
Music: *Nueva Creación*, Cesáreo Gabaraín (1936-1991); © 1979 Cesáreo Gabaraín.
Published by OCP Publications, 5536 NE Hassalo, Portland, OR 97213.
All rights reserved. Used with permission. harm. Juan Luis Garcia
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78.78.D with refrain

This powerful Easter hymn is born out of the *via dolorosa* of Good Friday's procession to Calvary. It looks back on the empty cross as the sign of life out of death, even as it continues the pilgrimage into "new worlds to explore," the *nueva creación* of the hymn's central image. This is a "serious" hymn, both in content and performance, which brings a valuable perspective from Hispanic culture. In the midst of unbounded *Alleluias*, it is easy to concentrate on dancing tempi and Resurrection; this inexorable tread of the tune and the second stanza's focus on the Atonement are important contributions to a balanced Eastertide. Those who know this hymn from *The United Methodist Hymnal* will note that there has been a textual change in the Spanish of stanza one at the end of the second phrase; the editors of the forthcoming Hispanic hymnal, *El Himnario*, have received permission to alter the original "*nuevos hombres*" to "*esperanza*."

It is easy to sing this hymn too quickly; 126 = ♪ is a good beginning, although the tune should be sung with a ♩. pulse.

PHONETIC PRONUNCIATION:

Estribillo: Ca—mi—na, pue—blo—de Dios,
Kah-mee-nah, pway-bloh day Dyohs.

Nue—va—ley, nue-va a-lian-za, en la nue-va cre-a-ción.
Nway-vah lay, nway-vah ah-lyahn-sah, ehn lah nway-vah kray-ah-syohn.

1. Mi—ra‿a—llá‿en el Cal-va—rio en la ro-ca hay u-na cruz;
Mee-rah‿ah-yah‿en ehl kahl-vah-ryo ehn lah rroh-ka ah‿ee oo-nah krroos;

muer-te que‿en-gen-dra la vi—da, es—pe—ran-za nue-va luz.
mwayr-tay kay‿en-hehn-drah lah vee-dah, ehs-peh-rahn-sa nway-vah loos.

Cris—to nos ha sal-va-do con su muer-te‿y re-su-rrec-ción.
Khrrees-toh nohs ah sahl-vah-doh kohn soo mwayr-teh‿ee reh-soo-rrehk-syohn.

To-das las co-sas re-na-cen•en la nue-va cre-a-ción.
Toh-dahs las koh-sahs reh-nah-sehn ehn lah nway-vah krray-ah-syohn.

2. Cris—to to-ma‿en su cuer-po el pe-ca-do, la‿es-cla-vi-tud.
Khrrees-toh toh-mah‿ehn soo kwayr-poh ehl peh-kah-doh, lah‿ehs-clah-vee-tood.

Al des—tru—ir-los, nos tra-e u-na nue-va ple-ni-tud.
Ahl dehs-troo-eer-lohs, nohs trah-ay oo-nah nway-vah pleh-nee-tood.

Po-ne‿en paz a los pue-blos a las co-sas y‿al Cre-a-dor.
Poh-neh‿en pas ah lohs pway-blohs ah lahs koh-sahs ee‿al krray-ah-dohr.

To-do re-na-ce‿a la vi-da en la nue-va cre-a-ción.
Toh-doh rray-nah-say‿ah lah vee-dah ehn lah nway-vah krray-ah-syohn.

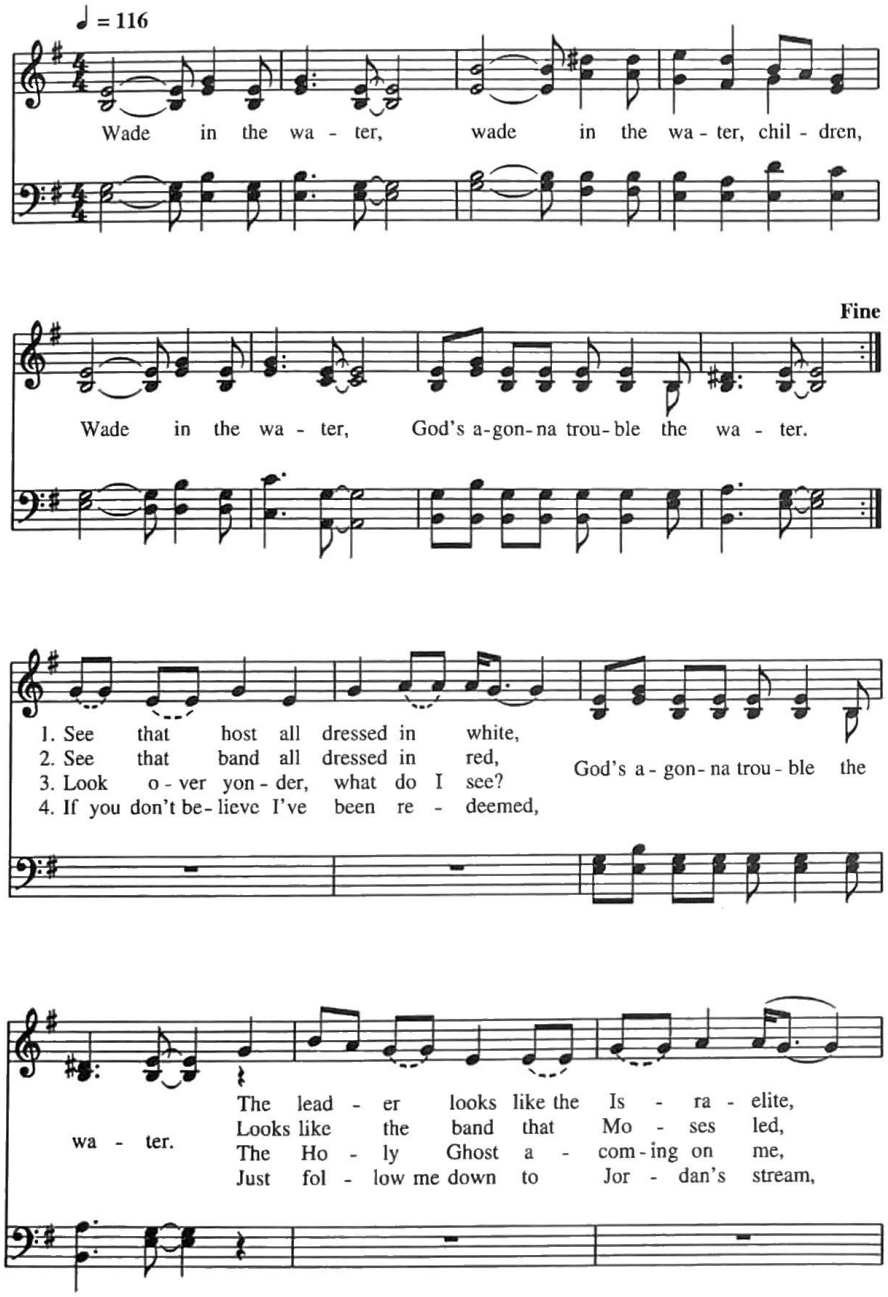
3. Cie-lo‿y tie-rra se‿ab-ra-zan, nues-tra al-ma ha-lla‿el per-dón.
Syeh-loh‿ee tyeh-rrah seh‿ah-bra-sahn, nway-strah ahl-mah ah-yah‿el pehr-dohn.

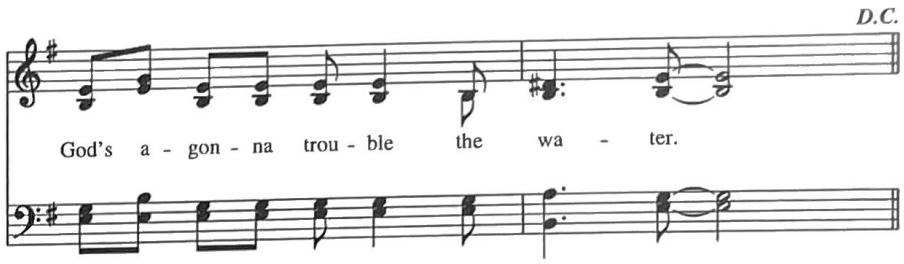
Vuel-ven a‿a-brir-se los cie-los pa-ra‿el mun-do pe-ca-dor.
Vwayl-vehn ah‿ah-breer-say lohs syeh-lohs pah-rrah‿el moon-doh peh-kah-dohr.

Is-ra-el pe—re—gri-no, vi-ve‿y can-ta tu re-den-ción.
Ees-rah-ehl peh-rreh-gree-noh, vee-vay‿ee kahn-tah too reh-dehn-syohn.

Hay nue-vos mun-dos a-bier-tos en la nue-va cre-a-ción.
Ah‿ee nway-vohs moon-dohs ah-byehr-tohs ehn lah nway-vah krray-al-syohn.

Wade in the water





Words: Traditional
Music: Negro Spiritual; arr. Carl Haywood (b. 1949), from *The Haywood Collection of Negro Spirituals*
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Irr.

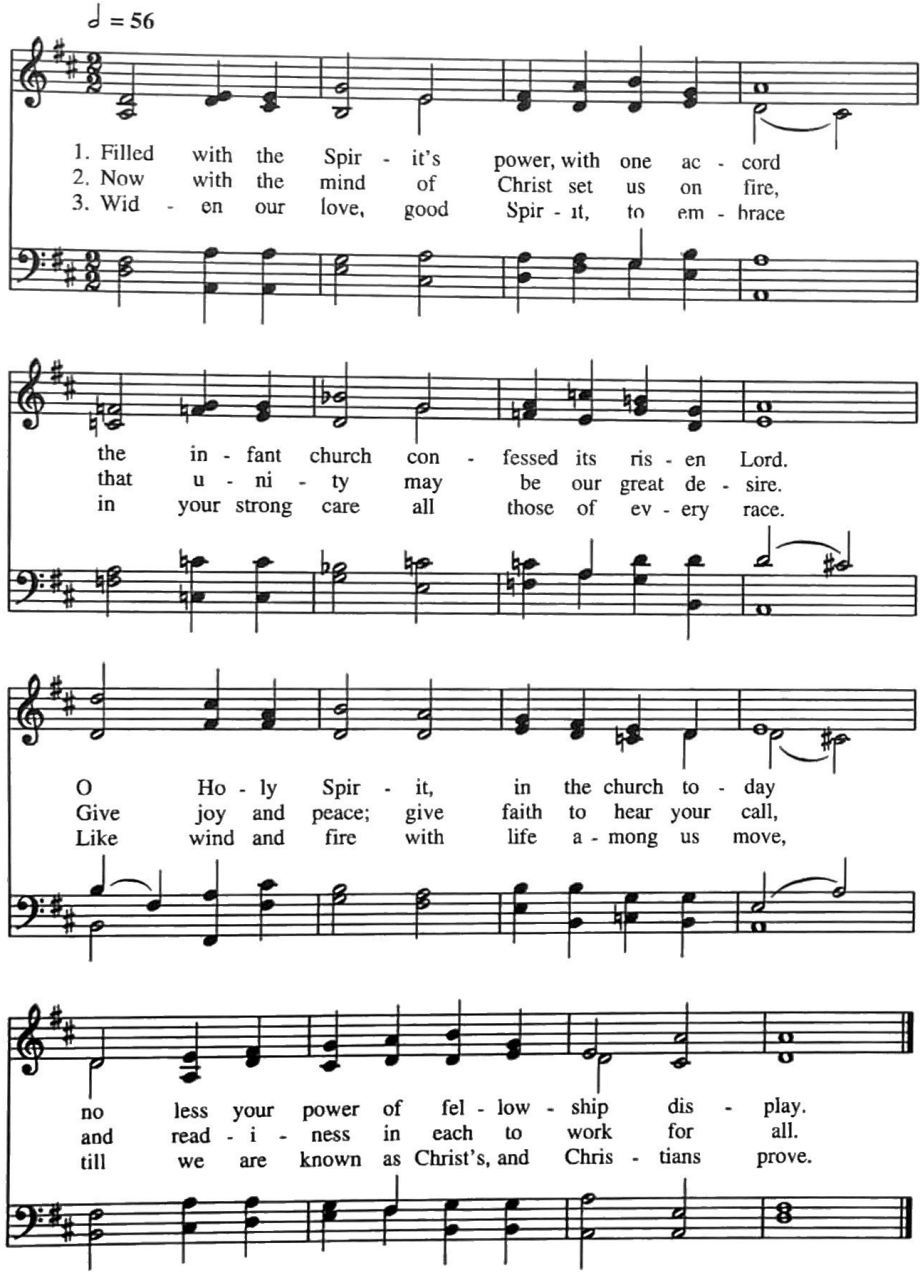
This spiritual reflects an unexpectedly catholic view of Baptism. Aside from Episcopalians in Virginia and Roman Catholics in Maryland, the Southern cotton fields and tobacco farms that nourished the spiritual were largely owned by Methodists and Baptists. In the words of American church historian Sydney Ahlstrom, the Methodist and Baptists "defined the moral and religious ethos of the region" (*A Religious History of the American People*, Yale University Press, 1972). While these denominations certainly baptized new converts, their historic opposition to ritual and formality in worship precluded any such practice as blessing baptismal water. That makes the words "God's a-gonna trouble the water" in this spiritual very interesting; it is clearly a reference to the healing story John's Gospel tells about the paralytic by the pool of Bethesda, where

> an angel went down at a certain season into the pool, and troubled the water; whosoever then first after the troubling of the water stepped in was made whole of whatsoever disease he had. [John 5:4, KJV]

The meaning in the spiritual is that the waters of Baptism are "troubled" or blessed to become waters for the healing and transforming of life.

This is a typical example of "call and response" in which the "calls" are the stanzas and the "responses" are a repeated phrase related to the refrain. The "calls" may be sung by everyone, but they are more effective when sung by a soloist or a group of singers (including all sopranos as notated). It is meant to be sung in harmony, and it sounds best unaccompanied. This spiritual needs energy, but it should not be sung so quickly as to lose the powerful tread of the basic ♩ pulse; try about 116 = ♩. Rhythmic clapping often begins spontaneously in this music; claps should occur on the second and fourth Quarters of each measure.

Filled with the Spirit's power



Words: J.R. Peacey (1896-1971); © 1978 Hope Publishing Co., Carol Stream, IL 60188
All rights reserved. Used by permission.
Music: *Ashley*, David Ashley White (b. 1944); © 1996 Selah Publishing Co., Inc.
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10.10.10.10

After a lifetime of service as a Church of England priest and educator, John Raphael Peacey began to write hymns on his retirement in 1967; that alone is not remarkable, but the sureness of his style and the clarity of his voice is. With only four years given to him before his death, he made a significant Anglican contribution to the Hymn Explosion of the late 1960s and early 1970s. His particular gift is to give voice to traditional spirituality without a trace of apology, self-consciousness, or the archaic. Such ease with language sometime makes the texts seem older than they are, but it also allows Peacey to take our breath away when he surprises. Think of the third stanza of "Go forth for God" (347 in *The Hymnal 1982*) in which the unexpected word "urgent" startles in the context of the rest of the hymn; think also of how he immediately illustrates that urgency by encroaching the fourth line into the third:

> Render to no one evil; Christ at length
> Shall overcome all darkness with his light.

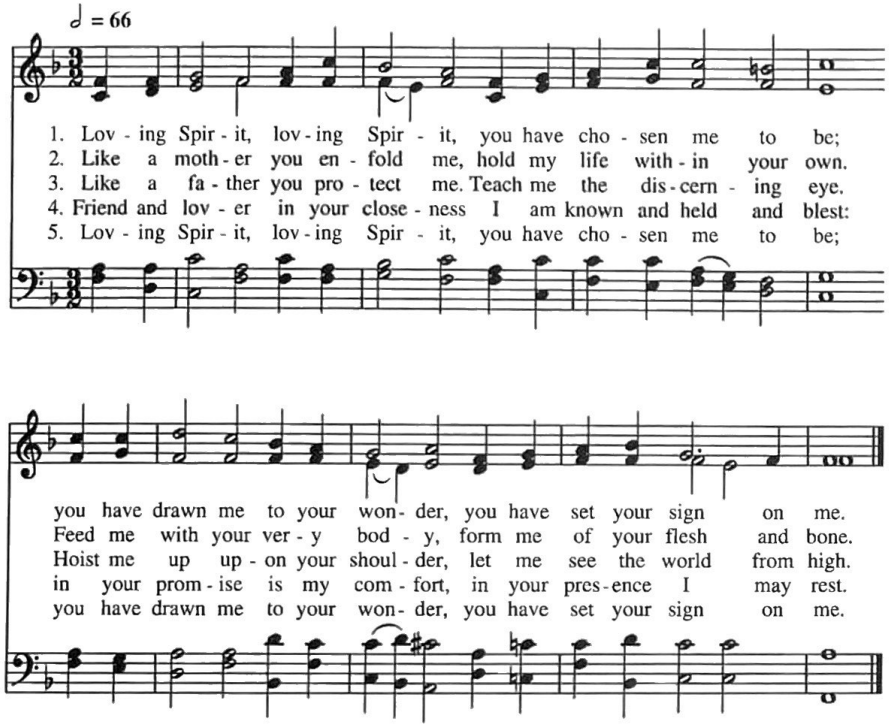
Something of the same surprise comes at the very end of this Pentecost hymn. It opens as a metrical version of Acts 2; stanza two refers to the fruit of the Spirit in Galatians 5:22-26, and stanza three combines those references, remembering the Pentecostal unity in diversity of races and leading directly through the persecution of the early Church ("Like wind and fire with life among us move") to the dispersion to Antioch (Acts 11) where the disciples were first called "Christians." There is the Peacey surprise:

> Till we are known as Christ's *and Christians prove.*

David Ashley White's tune *Ashley* seems just right for this text; like Canon Peacey, he speaks a language which is capable of catching us off guard because so much of it sounds like music we already know. Also like Peacey, it is Dr. White's great gift to be able to do so with a freshness that is neither derivative nor self-conscious. The tune's name, which the composer also bears, is his maternal grandmother's maiden name. It should be sung with fullness, dignity, and breadth; 56 = ♩.

742

Loving Spirit



Words: Shirley Erena Murray (b. 1931); © 1987 The Hymn Society. All rights reserved.
Used by permission of Hope Publishing Co., Carol Stream, IL 60188.
Music: *Omni die,* melody from *Gross Catolisch Gesangbuch,* 1631; harm. William Smith Rockstro (1823-1895)
You must contact Hope Publishing Co. to reproduce these words.
8 7.8 7

Shirley Erena Murray, the prolific New Zealand hymn writer, has done a great deal to promote expanded images of the Divine; like Julian of Norwich, she writes of God as both Mother and Father. With sensitivity, however, she takes those metaphors even deeper, making basic connections between the Motherhood of God, the Incarnation of our Lord, the Eucharist, and the miracle of human birth:

> Like a mother you enfold me, hold my life within your own.
> Feed me with your very body, form me of your flesh and bone.

By the same token, the Fatherhood of God is clothed in tender images that redeem the idea of paternity in an age that affects to despise patriarchy:

> Like a father you protect me. Teach me the discerning eye.
> Hoist me up upon your shoulder, let me see the world from high.

While these images won early acceptance in America, others did not. The opening of the fourth stanza ("Friend and lover") was altered in *The Presbyterian Hymnal* by repeating "Loving Spirit," which made it difficult to honor the author's desire to reprise the first stanza as a fifth stanza. Both have been restored in this hymnal, but not without due consideration and prayer. Our hope is that the use of "lover" will call many to deeper conversation and introspection, with the understanding that the power of the rest of stanza four

> ...in your closeness I am known and held and blest:
> In your promise is my comfort, in your presence I may rest.

is compromised by its omission. Beyond that, it is worth remembering that being overly fastidious about connecting the Divine with the sensual has more to do with Victorian prudery than with classical Anglican theology. After all, sexual intercourse is the central metaphor in George Herbert's great hymn to the Eucharist ("Love III"), and Richard Hooker, the great Elizabethan defender of the Prayer Book, refers to the Incarnation of our Lord as "so neere copulation with deitie" (Book V, 54.5)

From *The Presbyterian Hymnal* we take the exquisite pairing of this text to the tune *Omni die,* which came into Episcopal hymnals only with *Hymns III* and *The Hymnal 1982*. Its first eight notes are ideal for this hymn, allowing the forms of address to have two perfect envelopes of sound; their rhythmic repetition in the third phrase gives great unity, while the expansiveness of the second phrase and the simplicity of the fourth give fine contrast. While we have placed this hymn in the Pentecost section, it has many uses throughout the year: Baptism, Confirmation, and Ordination are just a few of the uses other than Pentecost and Various Occasions 2, Of the Holy Spirit. It should be sung with a flexible elasticity which allows the singers to breathe comfortably and the phrases to expand and flower; 66 = ♩ .

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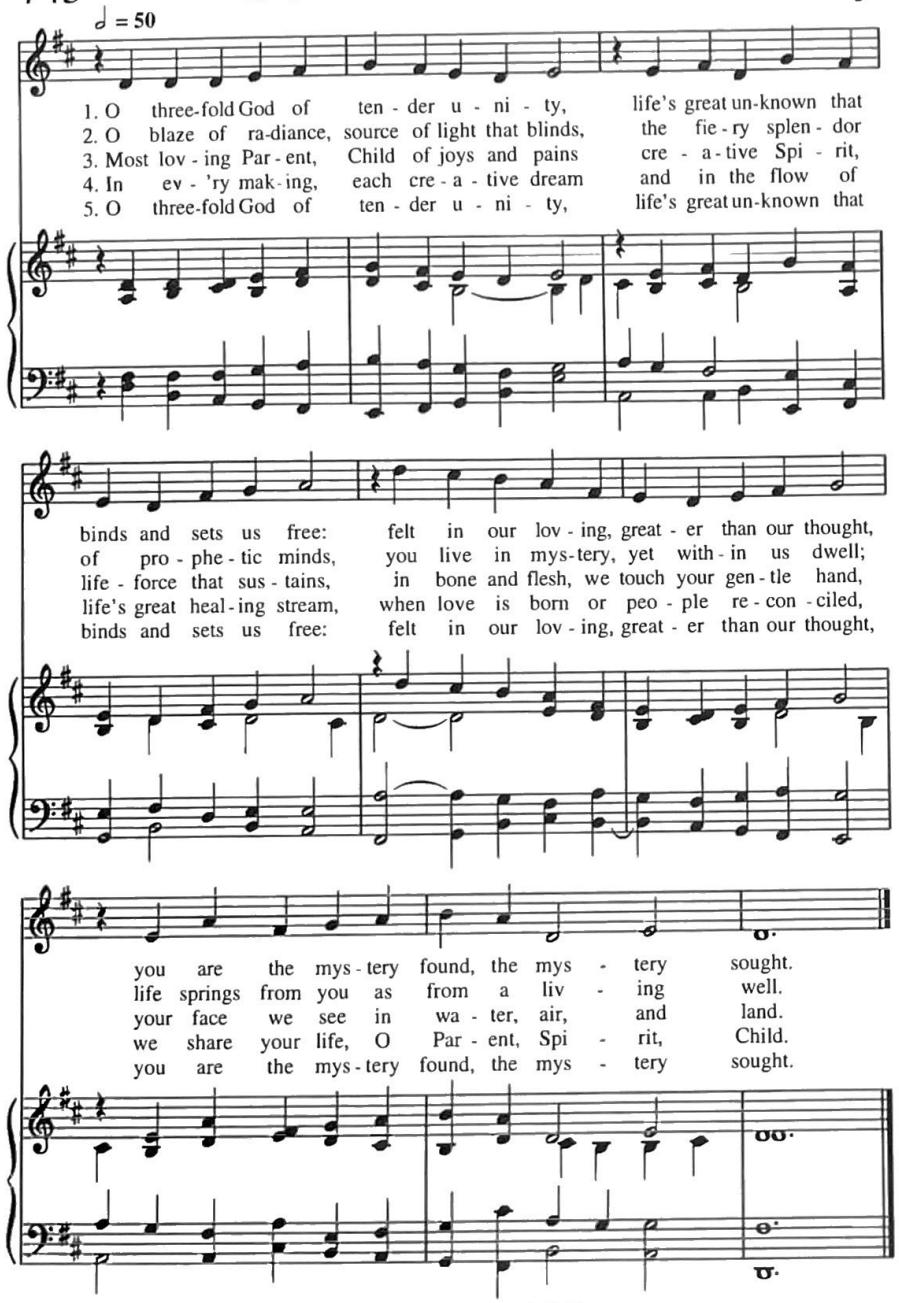
743 O threefold God of tender unity



Words: W.L. Wallace (b.1933); © 1988 by W.L. Wallace
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Music: *Flentge*, Carl Flentge Schalk (b. 1929); © 1979 GIA Publications, Inc.
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10.10.10.10

This imaginative Trinitarian text came to us from the New Zealand hymnal *Alleluia Aotearoa*. Like those of his compatriot, Shirley Murray, Bill Wallace's hymns often explore expanded images of the Divine. This text is very well served by that facet of his writing, since the use of Divine attributes ("O blaze of radiance," "Most loving Parent," "life's great unknown," etc.) says far more about the mystery of the Holy Trinity than would be possible with either objective discourse or traditional formulæ (e.g., "God in three Persons"). This technique also allows him to point those qualities and attributes to their realities in human life in ways that are both powerful and groundbreaking ("felt in our loving, greater than our thought," "in bone and flesh we touch your gentle hand," "and in the flow of life's great healing stream, when love is born or people reconciled," etc.).

Many of us on the Hymnal Committee wanted to find occasion to promote wider use of Carl Schalk's beautiful tune *Flentge*; it seems to us that its strength is finely matched to this text's integrity. Sing this hymn with broad fullness that washes the room with sound and fills every corner with its persuasive power; 50 = ♩.

O Trinity of blessed light

♩ = 42–48

1. O Trin - i - ty of bless - ed light, O U - ni - ty of roy - al might, the
2. To thee our morn - ing song of praise, to thee our eve - ning prayer we raise; O
3. To God the Fa - ther, heav'n - ly Light, to Christ re-vealed in earth - ly night, to

fier - y sun now goes its way; shed thou with - in our hearts thy ray.
grant us with thy saints on high to praise theethrough e - ter - ni - ty.
God the Ho - ly Ghost we raise our e - qual and un - ceas - ing praise.

Words: Latin, 6th cent.; tr. John Mason Neale (1818-1866), St. 3 Charles Coffin (1676-1749); tr. John Chandler (1806-1876), alt.
Music: *St. Martin*, James Woodman (b. 1957); © 1997 Church Pension Fund. LM

Choral arrangement (note key change)

1. O Trin - i - ty of bless - ed light, O Un - i - ty of roy - al might, the
2. To thee_ our morn-ing song_ of praise, to thee our eve - ning prayer we raise; O
3. To God_ the Fath - er, heav'n - ly Light, to Christ re-vealed in earth - ly night, to

fier - y sun now goes_ its way; shed thou with - in our hearts thy ray.
grant_ us with thy saints_ on high to praise thee through e - ter - ni - ty.
God_ the Ho - ly Ghost_ we raise our e - qual and un - ceas - ing praise.

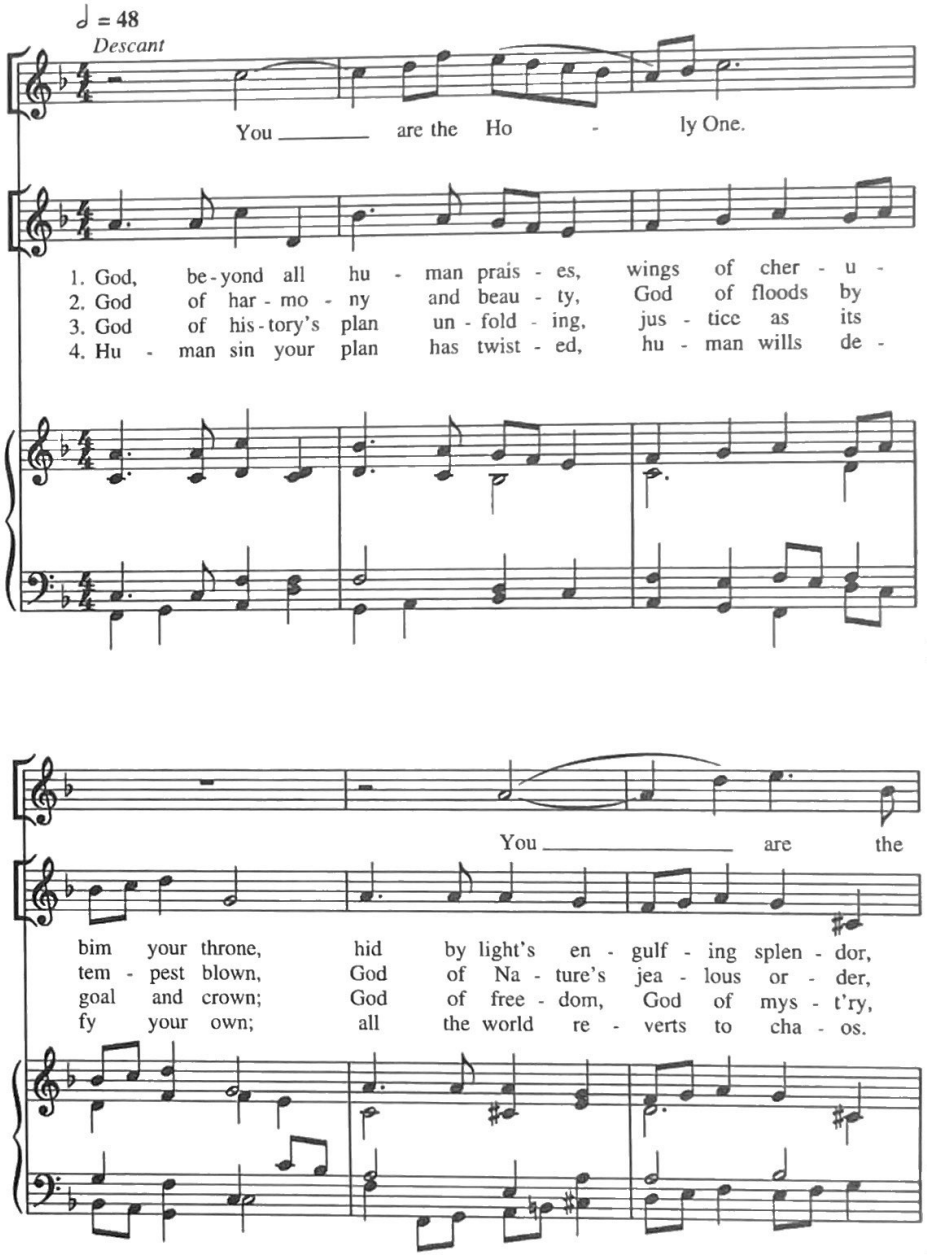
Once widely attributed to Ambrose of Milan, the text *O lux beata Trinitas* was one of the most important in the English monastic repertoires of York and Sarum, where it replaced *Lucis creator optime* as the Hymn at Vespers on Saturday. Current usage of the Prayer Book would allow it to be substituted for the invitatory "O gracious Light" (*Phos hilaron*) at either The Order of Worship for the Evening or Evening Prayer. It is also appropriate in ordinary time as the hymn following the Collects of Evening Prayer.

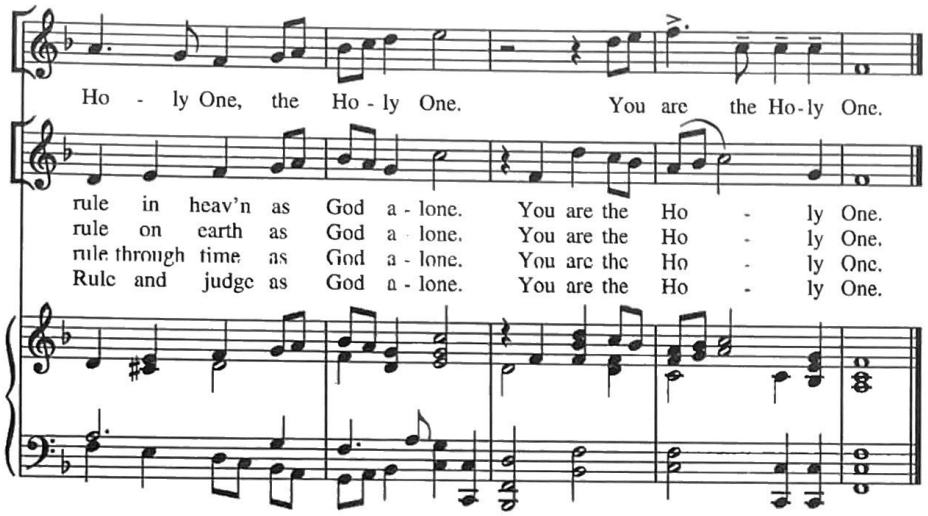
James Woodman, Cambridge, Massachusetts organist and composer, served the Monastery of the Society of St. John the Evangelist as organist from 1982 to 1992. When he resigned to devote more time to composition, the Society commissioned five hymn tunes from him, of which this is one. It was purposely cast in Long Meter (88.88), the historical form of Office Hymns, to facilitate its use with any of those texts, including these from *The Hymnal 1982*: 3/4 *Iam lucis orto sidere* ("Now that the daylight fills the skies") and 5 *Splendor paternæ gloriæ* ("O splendor of God's glory bright") at Matins or Morning Prayer; 12/13 "The golden sun lights up the sky," 14/15 *Rerum Deus tenax vigor* ("O God, creation's secret force"), 16/17 *Dicamus laudes Domino* ("Now let us sing our praise to God"), 18 "As now the sun shines down at noon," 19/20 *Nunc sancte nobis spiritus* ("Now Holy Spirit, ever one"), 21/22 *Rector potens, verax Deus* ("O God of truth, O Lord of might"), and 23 "The fleeting day is nearly gone" at the Order for Noonday; 25/26 "O gracious Light, Lord Jesus Christ," 27/28 *Lucis*

Creator optime ("O blest Creator, source of Light"), and 31/32 *Cæli Deus sanctissime* ("Most Holy God, the Lord of heaven") for Evensong or Evening Prayer; and 38/39 *Jesu, redemptor sæculi* ("Jesus, Redeemer of the world"), 40/41 *Christe, qui lux es et dies* ("O Christ, you are both light and day"), and 44/45 *Te lucis ante terminum* ("To you before the close of day") at Compline.

The tune name, St. Martin, honors the current Superior of the order, the Rev. Martin Smith, SSJE. Those who have worshipped in the atmospheric beauty of the Society's Ralph Adams Cram chapel will know how wonderfully Woodman has captured the soaring lightness of its interior, the billowing clouds of incense, the sound of the Brothers singing, and the constant play of light and color from the clerestory windows. Equally remarkable is his ability to write an immediately accessible tune in the Mixolydian mode (i.e., a major scale with a lowered seventh, such as C Major with a B-flat). The hymn exists in two versions: one for unison singing with a simplified accompaniment (here printed with the easier key signature of G, which is actually Mixolydian in D with the C-naturals in the key signature) and a choral version for singing in four parts (here printed with the more fragrant key signature A-flat, which is actually Mixolydian in E-flat with the D-flats in the key signature). Although the composer did not use a meter signature, the Hymnal Committee has printed one to make it as clear as possible that the Eighth Note triplets and duples both occupy a Quarter Note pulse of equal length; that pulse should be about 42-48 = ♩, provided that there is time to breathe at the ends of phrases. Organists who accompany the unison version should try to use quiet open stops (i.e., Spitzprincipal, Gemshorn, Viole de Gambe, etc.) since stopped pipes (i.e., Gedeckt, Bourdon, Copula, etc.) will not provide the resonant clarity so important to the harmony.

God, beyond all human praises





5. You, by Jesus' Cross and Passion, made in hope creation one.
   Now we live by your forgiveness.
   Rule in love as Love alone.
   You are the Holy One.

6. Keep us ever in your presence; in your Love our love has grown.
   Wash us, feed us, turn us, heal us,
   rule our hearts through Love alone.
   You are the Holy One.

* 7. God of all our new beginnings, seal with grace what we have done.
   Bless our Bishop, bless *her* people.
   Rule your church through Love alone.
   You are the Holy One.

8. Lead us onward to your kingdom on the way your Love makes known.
   God, our joy, our peace, our glory,
   Holy Love you rule alone.
   You are the Holy One.

Words: Charles P. Price (b. 1920); © 1993 Charles P. Price
Music: *Dominus regnavit,* Richard Wayne Dirksen (b. 1921); © 1993 Richard Wayne Dirksen 87.87 with refrain

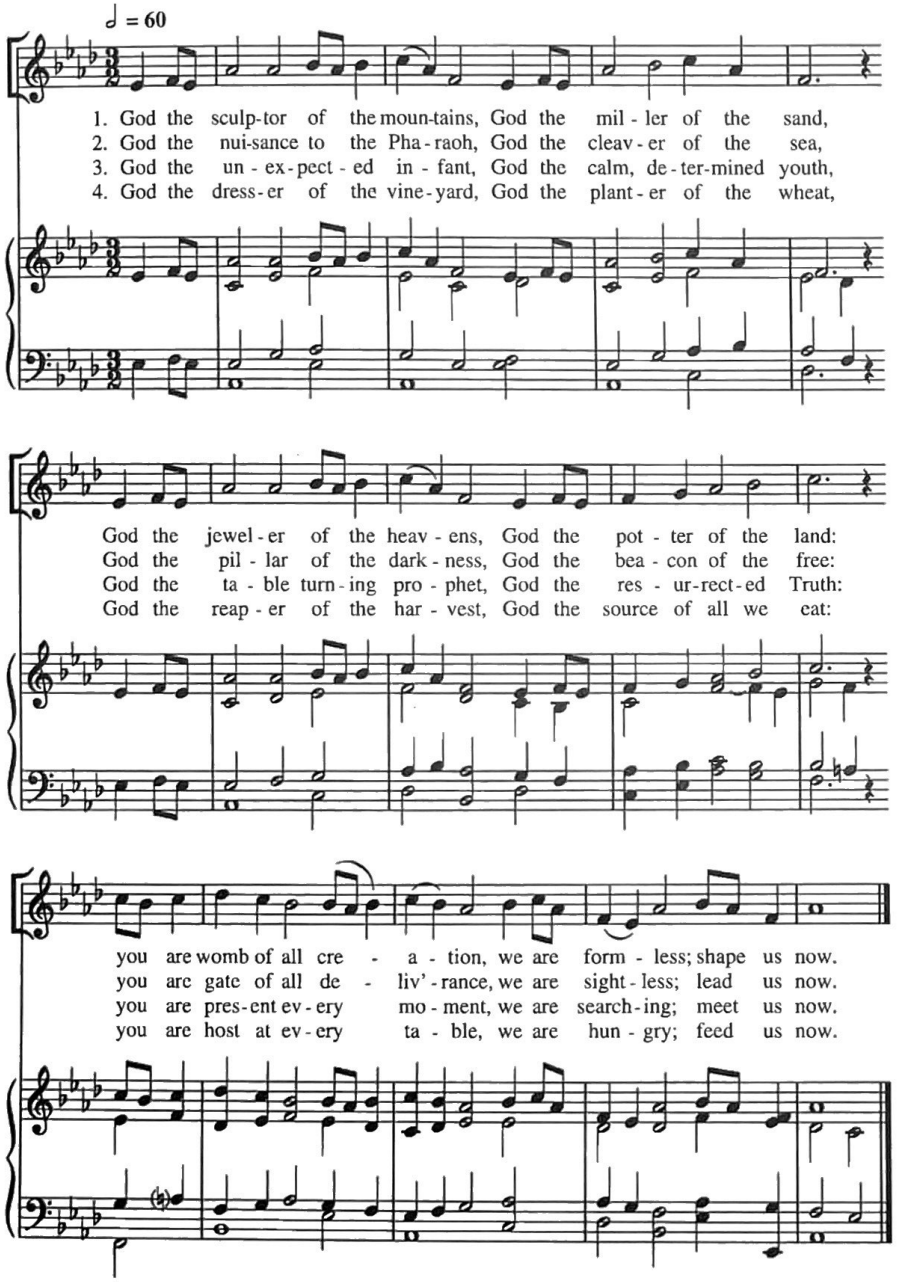
In the spring of 1993, three women postulants at Episcopal Divinity School were very excited that their diocese might actually elect the first woman diocesan bishop in the history of the Episcopal Church. The subsequent election of Mary Adelia McLeod as Bishop of Vermont sustained their joy, and when they returned in the fall, they came to me with almost equal elation over the new hymn written for her consecration. After we had read through it together, I understood their newest rejoicing; it was about "God, beyond all human praises."

This sterling hymn is the result of the collaboration between two of the most influential churchmen of our time. The Rev. Dr. Charles Price, sometime Preacher to the University and Plummer Professor of Christian Morals at Harvard, retired William Meade Professor of Systematic Theology at Virginia Theological Seminary, and co-author of *Liturgy for Living*, has graced our hymnody with beautiful translations, sensitive additional stanzas to the hymns of others, as well as powerful original texts. Dr. Richard Wayne Dirksen, whose manifold service over four decades to Washington Cathedral was crowned by his being named the first American lay Precentor, is one of the most distinguished Episcopal musicians of this century. The promise of their collaboration was exceeded only by the grace of its result.

In it, all of the years of Dr. Price's teaching, writing, and preaching come together in a veritable outline of our faith. In it, all of the years of Dr. Dirksen's singing, playing, and composing come together in a model of accessibility and freshness. This is truly a great occasional hymn, a hymn for momentous occasions: diocesan conventions, parish anniversaries, the dedication of a church, the institution of a rector, etc. It needs a broad tempo (48 = 𝅗𝅥) to realize its grandeur. Stanza seven has been left with the original pronoun ("Bless our Bishop, bless *her* people") to commemorate the occasion which called this hymn into being, but the italics suggest that several changes might be made (with Dr. Price's permission, of course!) to suit alternative occasions: "Bless our *parish*, bless *its* people," "Bless our *rector*, bless *our* people," etc. This stanza may also be omitted, and it is marked with an asterisk in all editions to indicate that possibility.

Organists may be puzzled by the appearance of a low B-flat which is not on their pedal boards. Dr. Dirksen's tune was originally sung one step higher in G Major. The advantages of that key are that it is brighter and its organ Pedal line is consistent with the range of conventional hymn accompaniment; the disadvantage is that the high E in the fourth measure and in the climax of the refrain ("You are the Holy One") is tiring after several stanzas. Happily, Dr. Dirksen readily agreed with us and allowed this transposition. One happy solution for organists would be to play the Pedal part of the last four measures as follows:

746 God the sculptor of the mountains



Words: John Thornburg (b. 1954); © 1994 John Thornburg
Music: *Sandria*, Gerre Hancock (b. 1934) © Oxford University Press

87. 87.87

The Rev. John Thornburg, Pastor of Northaven United Methodist Church, Dallas, was commissioned in 1994 by the Perkins Alumni Council to write this text in honor of James Kirby's thirteen-year tenure as Dean of Southern Methodist University's Perkins School of Theology. The most immediate attraction is the text's powerful imagery, and no small part of that power is Thornburg's juxtaposition of the obvious

> sculptor of the mountain,
> jeweler of the heavens,
> cleaver of the sea,

to the unexpected

> miller of the sand,
> nuisance of the Pharaoh,
> table turning prophet.

Moreover, the piling up of these obvious/unexpected images in each stanza leads the poet to a statement about the Divine nature which then allows him to express our relationship to that nature:

> You are womb...we are formless,
> You are gate...we are sightless,
> You are host...we are hungry,
> You are present...we are searching.

This confession of "a true faith," for which we pray in the Collect of Trinity Sunday, is an important clue that this text which, at first glance, appears to be about God the Father is, in fact, a strong hymn about all Three Persons of the Holy Trinity. The "one and equal glory" of those three Persons which we celebrate in the Proper Preface of Trinity Sunday is modeled by stanza three's seamless introduction of the Son ("God the unexpected infant") and Holy Spirit ("You are present every moment"), while stanza four sings of our life in the present world, as well as of the end of time ("God the reaper of the harvest").

Because there are so many liturgical implications for this text, the Hymnal Committee wanted at least two tunes. Our first choice was the simple elegance of the plainsong *Urbs beata Jerusalem*, but we also wanted a more demonstrative alternative. Gerre Hancock's *Sandria* is exactly right to fulfill that need. The connection between the fourth and fifth lines expands right on cue as the tenor of the text changes, and the contours of the all-important last line fit the text perfectly. The miracle of such grace is that the tune was conceived for a very different context. In 1987 Sandria Ward (for whom it is named) contacted Dr. Hancock on behalf of the 1988 Houston National Convention of the American Guild of Organists to commission an anthem to be sung by King's College Choir. In search of an appropriate text, he consulted Simon Preston (sometime Organ Scholar at King's and Organist of Westminster Abbey), who suggested Henry Holland's "Judge eternal, throned in splendor." The anthem (Oxford University Press octavo 94.228) was a great success, and this adaptation of its central melody brings an abundance of its celestial glory to this new text. The tempo should be about 60 = ♩, with a vibrant energy that sings through the Half Notes.

747 God the sculptor of the mountains

♪ = 126

1. God the sculp - tor of the moun-tains, God the mil - ler of the sand,
2. God the nui - sance to the Pha - raoh, God the cleav - er of the sea,
3. God the un - ex - pect - ed in - fant, God the calm, de - ter-mined Youth,
4. God the dress - er of the vine - yard, God the plant - er of the wheat,

God the jewel - er of the heav - ens, God the pot - ter of the land:
God the pil - lar of the dark - ness, God the bea - con of the free:
God the ta - ble turn - ing pro - phet, God the res - ur - rect - ed Truth:
God the reap - er of the har - vest, God the source of all we eat:

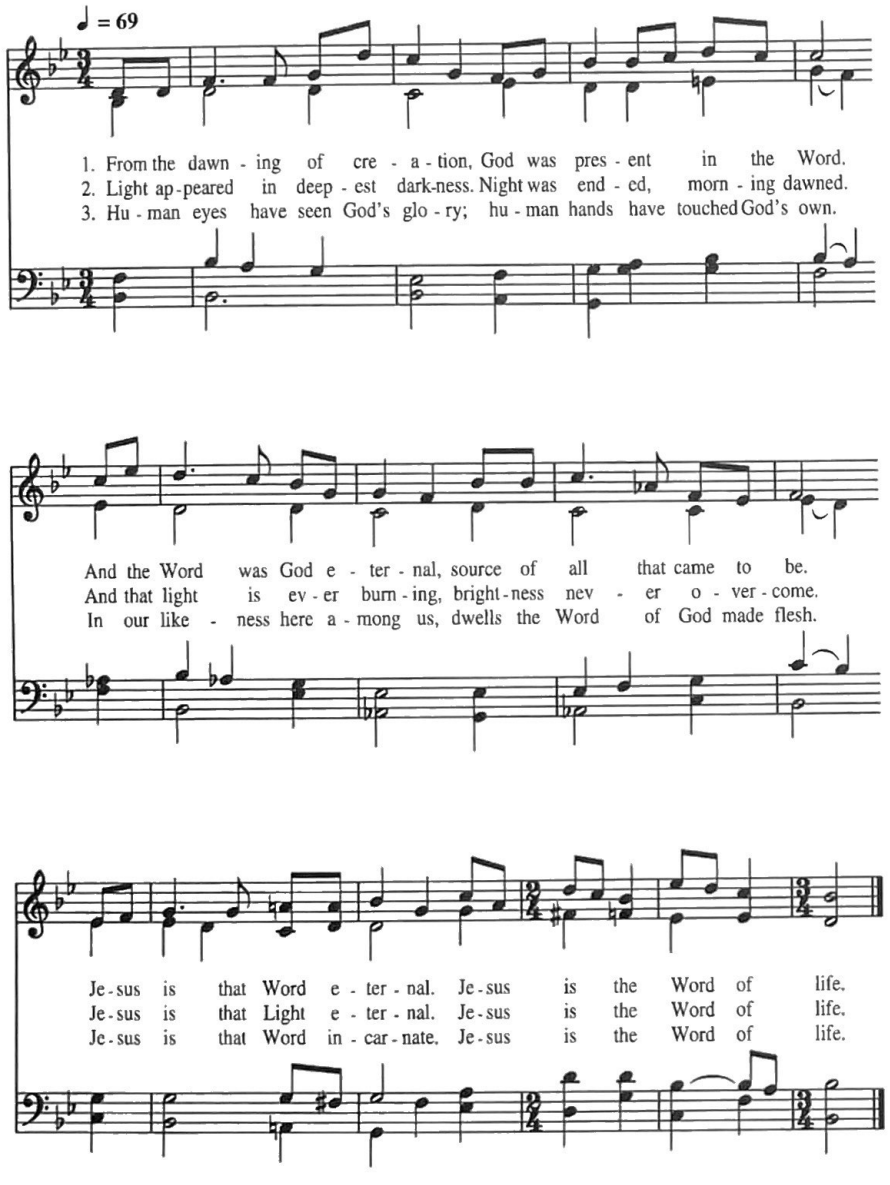
you are womb of all cre - a - tion, we are form - less; shape us now.
you are gate of all de - liv'-rance, we are sight - less; lead us now.
you are pres - ent ev-ery mo - ment, we are search - ing; meet us now.
you are host at ev-ery ta - ble, we are hun - gry; feed us now.

Words: John Thornburg (b. 1954); © 1994 John Thornburg
Music: *Urbs beata*, Sarum Plainsong, Mode II, Hymnal 1940 © 1941, 1943, 1961, 1981 Church Pension Fund

87.87.87

The wide implications of this text, noted above, call for a variety of musical realization. Whereas Dr. Hancock's setting speaks to extroverted splendor, the simple elegance of the plainsong sings of inner radiance. Congregations and communities which have not yet discovered the seductive beauties of plainsong beyond *Veni Emmanuel* may find this a persuasive means of conversion; its phrases are memorable, and their sequential relationship seems logical to Western ears. While plainsong is nearly always better sung unaccompanied, the unobtrusive support of a harmonization in the style of the late Winfred Douglas is provided. Since chant springs from human speech, its tempo is closely related to body rhythms. About 126 = ♪ is a starting place, provided that the music leaders help the singers to shape the Eighth Notes into subtle groups of two and three within the arch of the longer phrase.

748 From the dawning of creation



Words: Delores Dufner, OSB (b. 1939); © 1988 Sisters of St. Benedict
Music: *Timeless Love*, Norman Warren (b. 1934); © 1973 Hope Publishing Co., Carol Stream, IL 60188.
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87.87.87

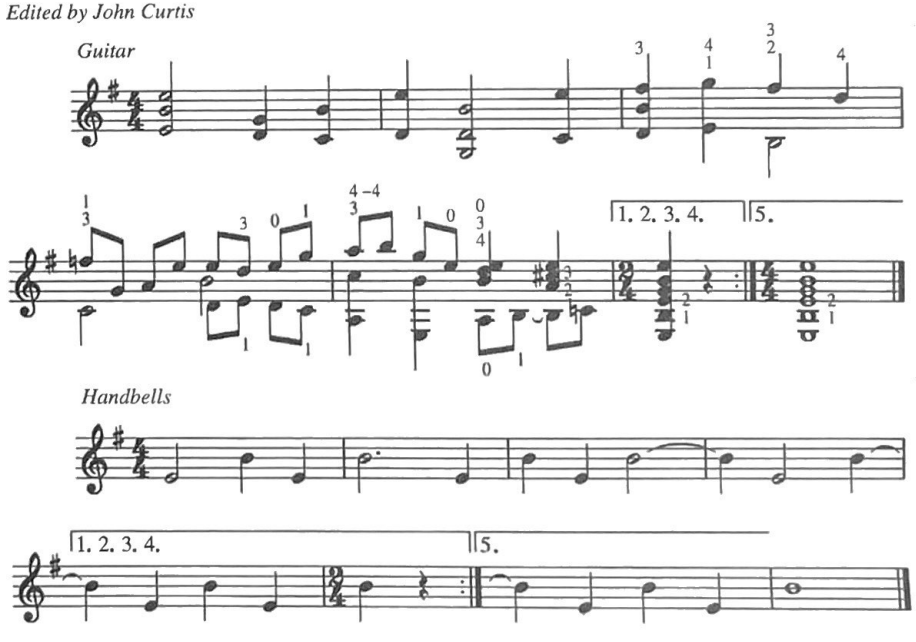
This valuable hymn fulfills a long-standing need for an Incarnational text which is linked neither by imagery (e.g., angels, shepherds, and stars) nor by tune associations to the Advent-Nativity cycle. Using the basic images of Light and Word, the first two stanzas are a metrical version of the Prologue to John's Gospel (1:1-14). The third stanza intensifies John's testimony ("we beheld his glory") by quoting the confession of the prologue to the First Epistle of John; the lines

> Human eyes have seen God's glory,
> human hands have touched God's own
> in our likeness, here among us

are directly from "...what we have heard, what we have seen with our eyes, what we have looked at and touched with our hands, concerning the word of life..." (I John 1:1). Such a text needs a very special tune. It should be warm and inviting, without having any previous connotations; its musical idiom should speak to a broad range of liturgical styles, and the structure of the text dictates that the tune should have a close relationship between the first four phrases, with two final phrases capable of carrying the varied refrain. All of these qualities and more were found in *Timeless Love*, a tune Norman Warren wrote for Timothy Dudley-Smith's paraphrase of Psalm 89 that opens with those two words. The tune should be sung with glowing intensity (about 69 = ♩), supported by a combination of rich, full stops.

The tree of life my soul hath seen 749

Edited by John Curtis



♩ = 60

1. The tree of life my soul hath seen, La - den with fruit, and
2. His beau - ty doth all things ex - cel: By faith I know, but
3. For hap - pi - ness I long have sought, And pleas - ure dear - ly
4. I'm wear - y with my for - mer toil, Here I will sit and
5. This fruit doth make my soul to thrive, It keeps my dy - ing

al - ways green: The trees of na - ture fruit - less be Com - pared with
ne'er can tell the glo - ry which I now can see In Je - sus
I have bought: I missed of all: but now I see 'Tis found in
rest a while: Un - der the shad - ow I will be Of Je - sus
faith a - live; Which makes my soul in haste to be With Je - sus

Christ the ap - ple tree.

Words: Anonymous, from a collection of Joshua Smith, New Hampshire, 1784
Music: *Apple Tree*, Daniel Pinkham (b. 1923)
© 1990 Ione Press, Inc., a division of ECS Publishing

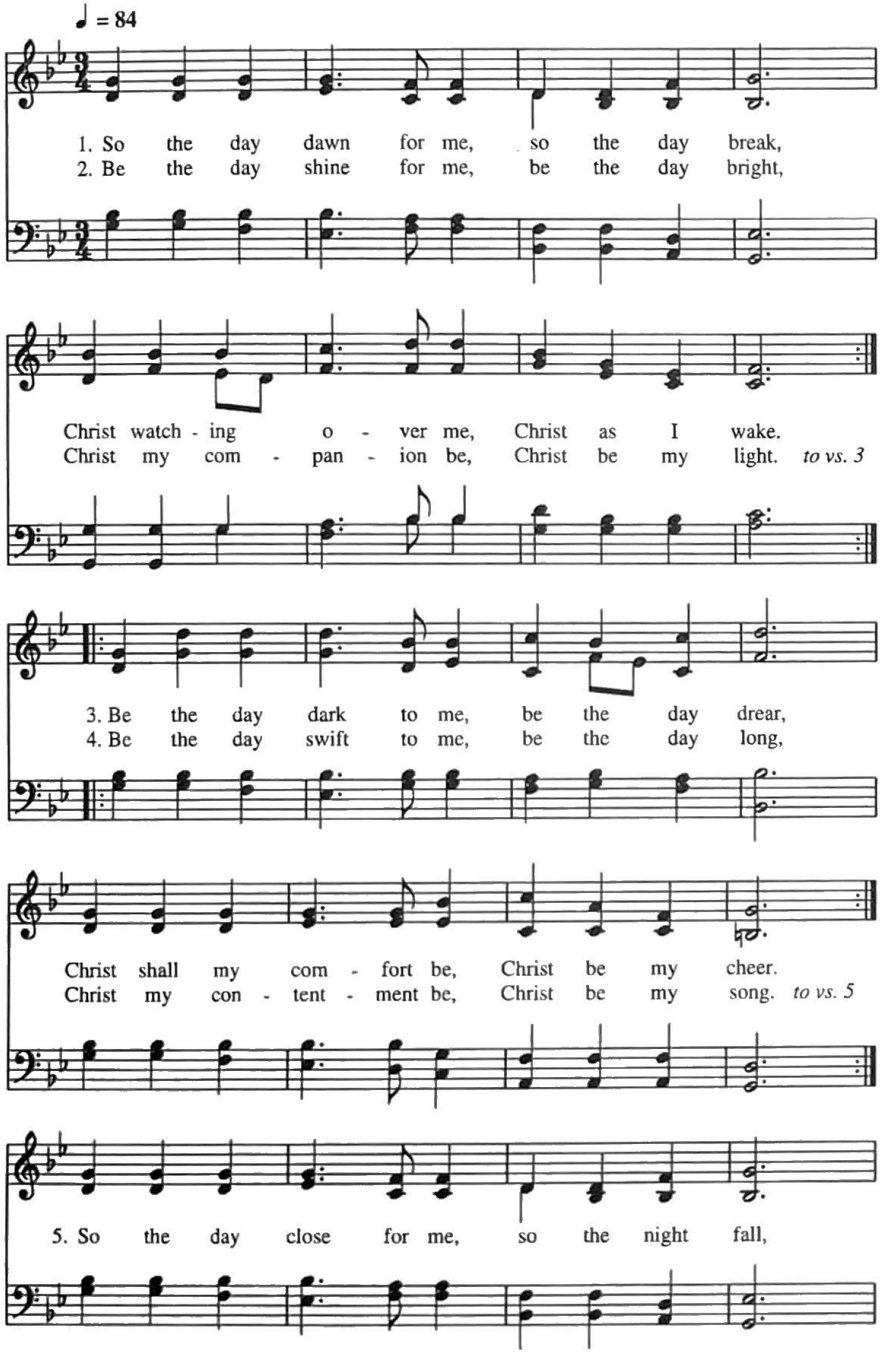
LM

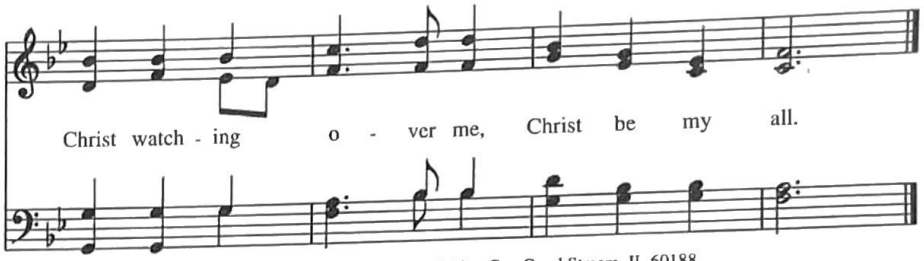
The delightful text "Jesus Christ the Apple Tree" began a new chapter in its life when it was included in *The Cambridge Hymnal* (Cambridge University Press, 1967), a bold collection that dared to insist upon texts which "dignify their religious purpose, not be excused by it." Apples have long been an important cash crop in New Hampshire, and the ubiquity of apple trees makes them a handy, easily understood metaphor. The trees themselves tend to be gnarled and twisted, looking ancient beyond their years; moreover, apple orchards are always changing: from the dry twigs of winter, to the leafy green of early spring, to the intoxicating snow of blossoms which give way to hard little globes that redden and ripen throughout the summer, coming to match the flaming hues of autumn foliage.

The Boston Chapter of the American Guild of Organists commissioned Daniel Pinkham to write this tune for its 1990 National Convention. As Dr. Pinkham says in his notes to its first publication (E.C. Schirmer octavo #4446), the text does, indeed, reflect "a simpler time and the values of an agrarian society." Perhaps that accounts for its wide popularity in the complexities of our Post-Modern age, for it has certainly attracted a number of settings over the last thirty years. None, however, has the enduring and winsome charm of this one, constructed so simply on the classic pentatonic scale represented by the piano's five black keys (D-E-G-A-B = C♯-D♯-F♯-G♯-A♯).

It needs to be sung simply, neither dawdling nor hastening (about 60 = ♩) so that third and fourth phrases relate to each other without breathlessness. The handbell and guitar parts are the composer's, "for added color." This would be a lovely addition to Advent or Christmas Lessons and Carols, but the text is equally useful for Epiphanytide, Eastertide (especially Easter VI or Rogation Sunday), and the long green stretches of Sundays after Pentecost.

750 So the day dawn for me





Words: Timothy Dudley-Smith (b. 1926); © 1993 Hope Publishing Co., Carol Stream, IL 60188.
All rights reserved. Used by permission.
Music: *Wildridge* and *St. Charles, Queensborough Terrace,* David Ashley White (b. 1944);
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64.64

This text in the short-phrased, ejaculatory style of Celtic hymnody is unusual for Timothy Dudley-Smith, whose ability to spin thoughts across several lines of music and text is much more characteristic (see, for example, "The stars declare his glory," *The Hymnal 1982* 431). Even so, it is a successful departure which is beautifully complemented by this pair of tunes from David Ashley White, who wrote them for this text on August 26, 1996. They are named for Leila Mary Margaret Wildridge and her late husband, the Rev. Peter Wildridge, and for their London bed and breakfast enterprise, the St. Charles, Queensborough Terrace in the Bayswater district of London.

This hymn is particularly useful for the several Offices that mark the progress of the day; Morning Prayer, An Order of Service for Noonday, An Order of Worship for the Evening, Evening Prayer, and Compline all make provision for hymnody, and this prayer for the presence of Christ is ideal for the long stretches of "green" or ordinary time when there is no other seasonal or proper liturgical claim on our attention.

The tunes are beautiful when sung in parts, and organists should do everything possible to encourage congregational part singing here. Light, but clear, 8′ and 4′ foundation stops are just right for the first two stanzas. Stanza three needs new energy without brilliance; either a quiet 2′ stop or a brighter 4′ Principal would be right. Stanza five (returning to *Wildridge*) should return to the quieter sound, and the final phrase needs a gentle ritard so that the cadence in F Major is inevitable rather than surprising. The hymn should be sung with one large 𝅗𝅥. beat per measure (about 84 = ♩).

751

Ev'ry time I feel the spirit

♩ = 100

Harmony

Ev' - ry time I feel the spir - it, mov - ing in my heart, I will pray. Ev - ry time I feel the spir - it, mov - ing in my heart, I will pray.

Fine

unison

1. Up on the moun - tain my Lord spoke, out of his mouth came fire and smoke. All a - round me looked so fine,
2. Jor - dan ri - ver chil - ly and cold, chills the bod - y but not the soul. There ain't but one train runs this track, runs to heav - en and runs right back.

D.C.

Words: Traditional
Music: Negro Spiritual

Arr.

This engaging spiritual appears directly from *Lift Every Voice and Sing II*, where it won many converts to the power of this repertoire to enliven and inspire. Because of its refrain, it is included with other hymns of the Holy Spirit, but, like most music of the African-American church, it is more about the totality of the Christian experience than about any particular feast or proper.

It needs to be sung with fervor rather than speed (about 100 = ♩), and the syncopations are more about rhythmic interest than snappy rhythms. The refrain particularly benefits from part singing, and if there is sufficient vocal leadership and choral ability, this particular harmonization "rings" when sung unaccompanied. Historically, the verses of spirituals were often sung as solos; these may treated as solos, divided between male and treble voices, or sung in unison. Accordingly, the harmony parts may be assigned to choral singers or played on a keyboard instrument.

752 There's a sweet, sweet Spirit in this place

♩ = 46

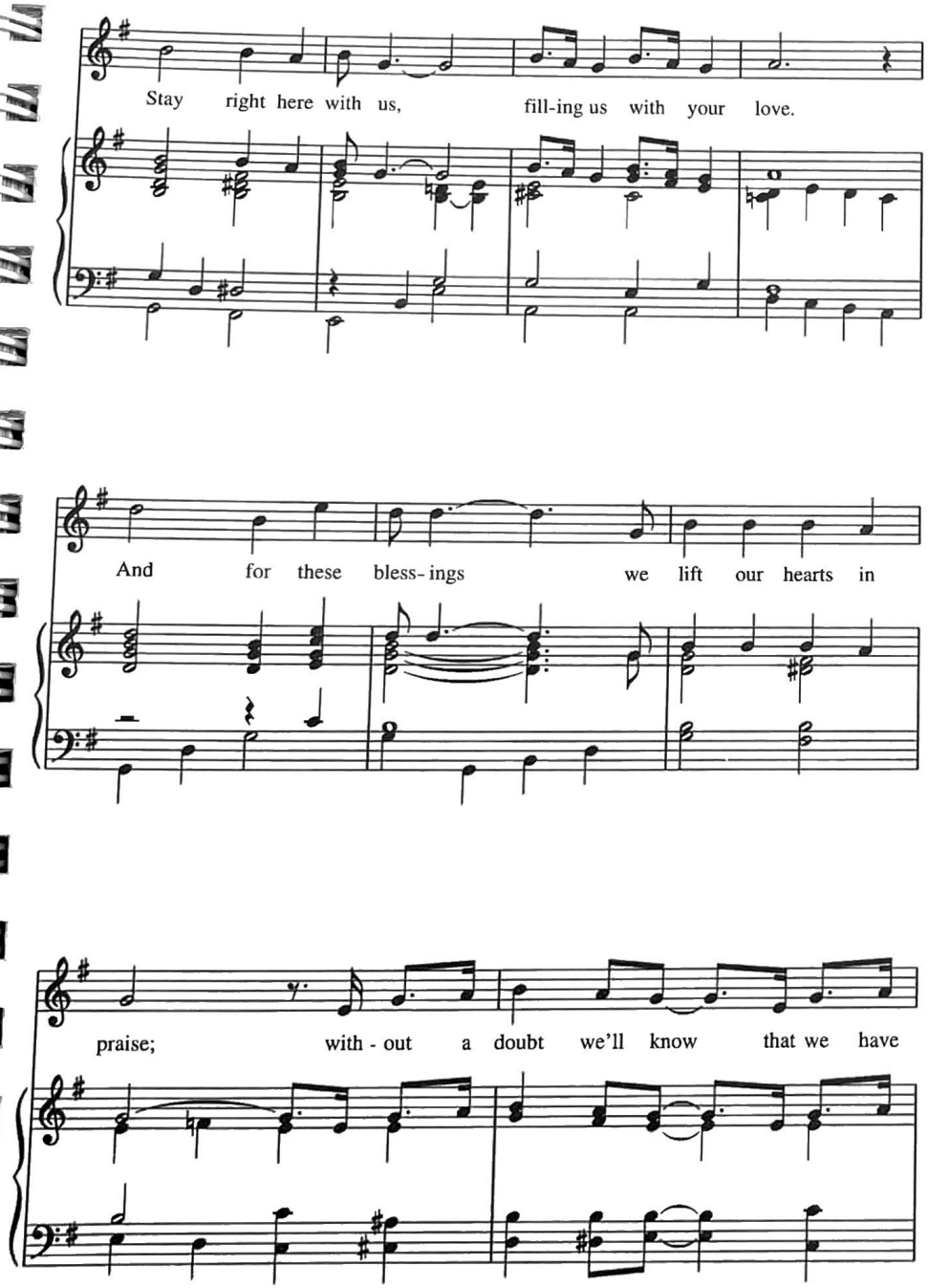
1. There's a sweet, sweet Spir - it in this place, and I
(2. There are) bless - ings you can - not re - ceive till you
(3. If you) say he saved you from your sin, now you're

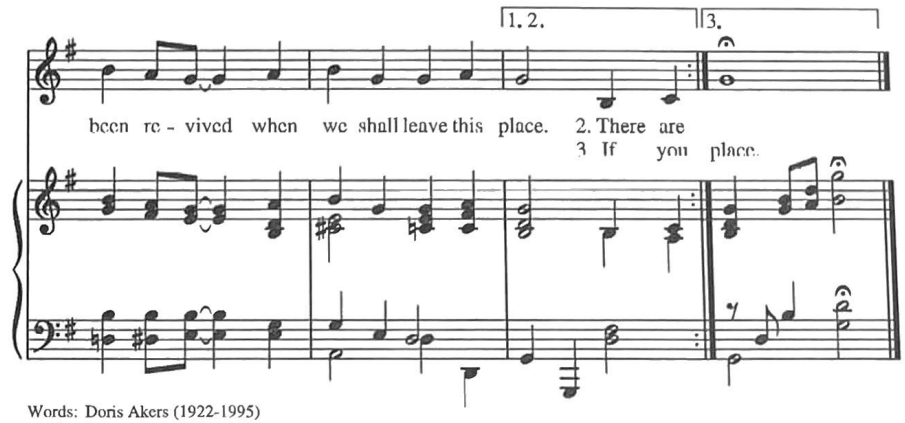
know that it's the Spir - it of the Lord. There are
know him in his full - ness, and be - lieve. You're the
weak, you're bound, and can - not en - ter in, you can

sweet ex - pres - sions on each face, and I
one to pro - fit when you say, "I am
make it right if you will yield; you'll en -

know they feel the pres - ence of the Lord.
going to walk with Je - sus all the way."
joy the Ho - ly Spir - it that we feel.

Sweet Ho - ly Spir - it, Sweet Heav - en - ly Dove,





Words: Doris Akers (1922-1995)
Music: Doris Akers (1922-1995)
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64.64

In the short span of thirty-five years, this 1962 gospel song has achieved a remarkable ubiquity. Although there is considerable correspondence throughout the hymn to the long passage in 2 Corinthians that speaks of life in the Spirit, of living in "earthen vessels," and of living by faith in the Spirit (2 Corinthians 3:12 5:10), the impact and ethos of this song is about gathering and celebrating in the power of the Holy Spirit.

The tendency of non-African-Americans is to sing this song too slowly. Certainly at 46 = 𝅗𝅥 it is not peppy, but the proper mood is one of smoky intensity rather than maudlin piety. The measured Half Note beat should feel elastic and suspended, with imagined wire brush drum strokes on the second and fourth quarters.

753 When from bondage we are summoned

♩ = 60

C Instrument

1. When from bond - age we are sum-moned out of dark-ness in - to light,
2. When our God names us a peo - ple, Je - sus leads us by the hand
3. Through all stag - es of the jour - ney Christ is with us, night and day,
4. We must not lose sight of Je - sus, who ac - cept - ed pain and loss,
5. See the prize our God has prom-ised: end - less life with Christ our Lord.

(Stringed bass)

Hand Drum

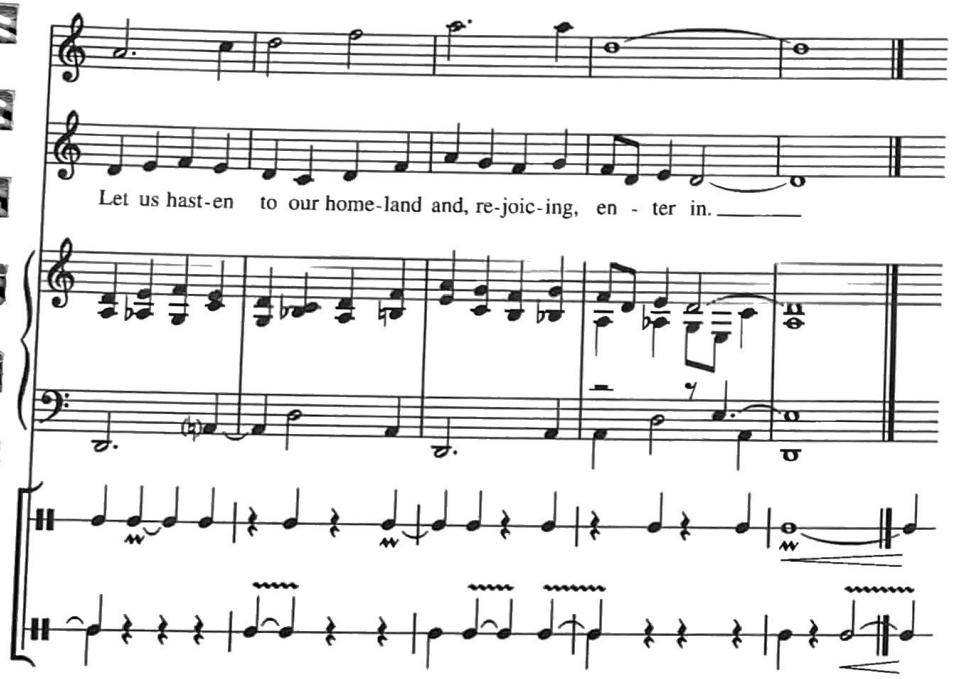
Castanets

Finger Cymbal

we must go in hope and pat - ience, walk by faith and not by sight.
through a lone - ly, bar - ren des - ert to a great and glo - rious land.
with com - pas - sion for our weak - ness ev - 'ry step a - long the way.
who, for joy of love un - meas - ured, dared em-brace the shame-ful cross.
Now we fix our eyes on Je - sus, walk by faith in Je - sus' word.

Refrain

Let us throw off all that hin - ders; let us run the race to win!



Words: Delores Dufner, OSB (b. 1939); © 1984, 1988, and 1996 Sisters of St. Benedict
Music: *Grid*, Thomas Pavlechko (b. 1962); © 1995 Thomas Pavlechko

87.87 D

Delores Dufner's hymn for the "lifelong journey of those who follow Christ" (as she describes it) is filled with images and implications for use. Calling out of bondage into being as God's people is used as a metaphor for Baptism, even as the example and presence of Christ combines with the pillars of cloud and fire in the first Exodus to become a symbol of all pilgrimage. Sr. Delores conceived this as a Lenten hymn, especially for Year B, while also seeing potential use as the final hymn at funerals. In addition to these excellent uses, the refrain's roots in Hebrews 12:1-2 recommends its use for any number of lesser feasts, but especially for martyrs and those connected with social justice (Martin of Tours, Martin Luther King, Absalom Jones, Elizabeth Cady Stanton, Amelia Bloomer, Sojourner Truth, Harriet Ross Tubman, etc.).

Although the text works well to several well-known early American tunes (e.g., *Holy Manna*), the Hymnal Committee felt that the energetic momentum of such tunes could trivialize this serious text. There is no need to fear that with Thomas Pavlechko's uncompromising tune *Grid.* This sober, Dorian tune treads its measures with inexorable intent (the composer suggests at least 60 = 𝅗𝅥). It was composed at the 1995 hymn writing conference at St. Olaf College after conference leader Carl Daw asked the members to write a tune for John Core's text "Turning back against the traffic" based on Luke 17. Mr. Pavlechko says that he took the text to the St. Olaf chapel organ, and in a very short time the tune had written itself. It still lacked a name until Fr. Daw exclaimed with approval, "This tune has *grit*!" In his excitement, Pavlechko heard "grid" instead of "grit," thinking of grid-lock in the "traffic" image of the text; the name, which seems entirely appropriate, has stuck. As the composer often admonishes singing groups, the tune won't work unless it *is* sung "with grit and with punch."

The original performance was in seminar with the C instrument part played on a recorder by a member of the conference and the drum part tapped out on the piano case in default of proper instruments! Pavlechko added the other parts upon returning home. Although the keyboard accompaniment as printed in the congregational edition will certainly sustain vital singing, the instrumental parts printed here will considerably intensify the mood the composer intends. While the Instrument in C may be played by any available instrument, the mood of the hymn seems to call for a sound which is more plangent than pliable; I would suggest either an oboe or a trumpet. In the absence of a string bass, a bass guitar may be used, and in the absence of all of these, a synthesizer which is capable of separating bass and treble tone quality would answer both needs. Keyboard players in general and organists in particular will want to reduce the intensity of their sound to allow the other instruments full bloom and play.

754 When from bondage we are summoned

♩ = 72

1. When from bon - dage we are sum - moned out of dark - ness in - to light, we must go in hope and pa - tience walk by faith and not by sight.
2. When our God names us a peo - ple Je - sus leads us by the hand through a lone - ly, bar - ren de - sert to a great and glo - rious land.
3. Through all stag - es of the jour - ney Christ is with us, night and day, with com - pas - sion for our weak - ness ev' - ry step a - long the way. Let us
4. We must not lose sight of Je - sus, who ac - cept - ed pain and loss, who, for joy of love un - meas - ured, dared em - brace the shame - ful cross.
5. See the prize our God has prom - ised: end - less life with Christ our Lord. Now we fix our eyes on Je - sus, walk by faith in Je - sus' word.

throw off all that hin - ders; let us run the race to win! Let us

1. - 4. has - ten to our home - land and, re - joic - ing, en - ter in.

5. in.

Words: Delores Dufner, OSB (b. 1939); © 1894, 1988, 1996 Sisters of St. Benedict
Music: *Haywood's Home*, Carl Haywood (b. 1949), from *Tunes for Grace;*
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87.87 D

Dr. Carl Haywood, a member of the Hymnal Committee, brought not only Thomas Pavlechko's tune for this text, but he also brought one of his own. *Haywood's Home* is written in deliberate contrast to the stark tread of *Grid* with the intention of pointing to gentler aspects of the text. It is as successful in its way as *Grid*, and together they offer finely contrasting points of entry into this important text.

When I told the composer that this tune never fails to recall that translation of Psalm 126 which begins

> When from our exile, God takes us home again
> We'll think we're dreaming,

Dr. Haywood smiled in knowing agreement. He confessed that like the spirituals, he uses "home" here in the dual meaning of earthly comfort as well as heavenly rest. His own beautiful home in Virginia Beach is certainly a haven of rest and renewal as well as a place of warm hospitality for his wide circle of friends. *Haywood's Home* should be sung with rich, creamy mellowness (about 72 = ♩).

The steadfast love of the Lord never ceases 755

The 1979 Book of Common Prayer dramatically expanded the canticle repertoire, adding six new texts and greatly multiplying the possibilities of their varied use. Now, for the first time, *Gloria in excelsis* was available as an Office canticle, while any other "song of praise" or canticle could, with discretion, be used in place of *Gloria* at the Eucharist. When A *New Zealand Prayer Book* was published one decade later, the repertoire was further increased by the addition of a great range of beloved scripture passages, gleaned, polished, and pointed for chanting. Those who have lived with this book testify that the result has been remarkable: there is something in each passage which resonates for worshippers with ecclesial memories, while each passage is strong enough in itself to speak to newcomers who have never been part of church life.

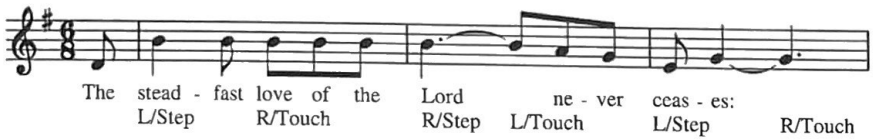
This text from Lamentations 3:22-26 is a typical example. The presence of the familiar three opening words from John Keble's hymn "New ev'ry morning is the love" connects with those who have sung those words all their lives without knowing that they are part of this remarkable hymn of confident trust. At the same time, the elegantly simple phrases of the entire song of praise have their own ability to pervade the hearts and memories of those who encounter them for the first time.

This text is the song of praise for the Tuesday Morning Office in the weekly cycle of Daily Services. It functions as the Invitatory, fulfilling the same purpose of *Venite* or *Jubilate* at Morning Prayer by bringing the assembly together to acknowledge their individual and corporate relationship to God. Carl Haywood found himself drawn to this text, and he tells how this setting emerged, almost on its own, as he began to improvise on the piano in Gospel style. Since the publication of *Lift Every Voice and Sing II*, Dr. Haywood, like so many of his colleagues, has been besieged by musicians who want to learn this style. His first thought was to write out a piece in this style, and as he mused at the keyboard, this tune to these words began to sing and play themselves.

It is a valuable document of the idiom, showing how a strong, reiterated bass is absolutely essential, how the intervals between chord roots are filled rhythmically with "walking bass" lines, and how the same principal is applied to chords in the right hand to fill rests in the vocal line. Frequently, people who have not grown up with this idiom tend to sing it too fast. The vitality of the music is in the rhythm, not in a brisk tempo and the vitality of the rhythm is in the dialogue between the strong bass and a vibrant vocal line that sings through the notes. Try about 60 = ♩. .

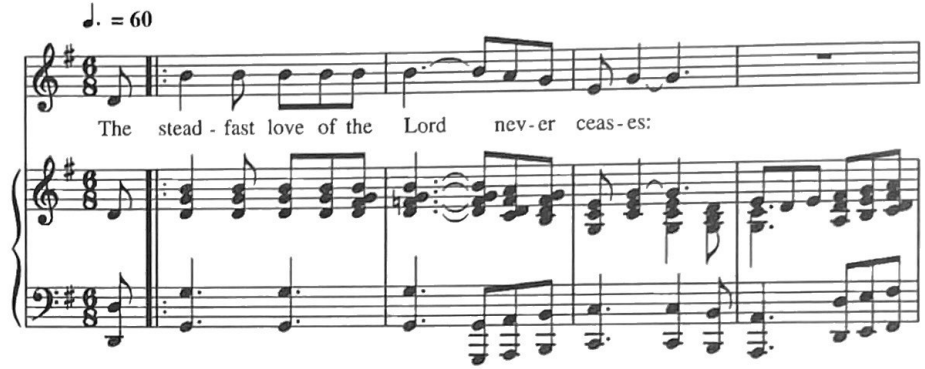
While skillful organists are able to translate this idiom to their instrument, it is nearly always more successful on a piano. If a piano is not available, organists should first learn this song on a piano to allow the style to permeate their understanding. Then, by subtly altering touch and legato, by careful use of the Pedal, the vitality of this music will sing through. When that begins to happen, singers will also want to learn some new techniques. Gospel music is meant to move the soul and body, and, in fact, most Gospel singers will say that it is

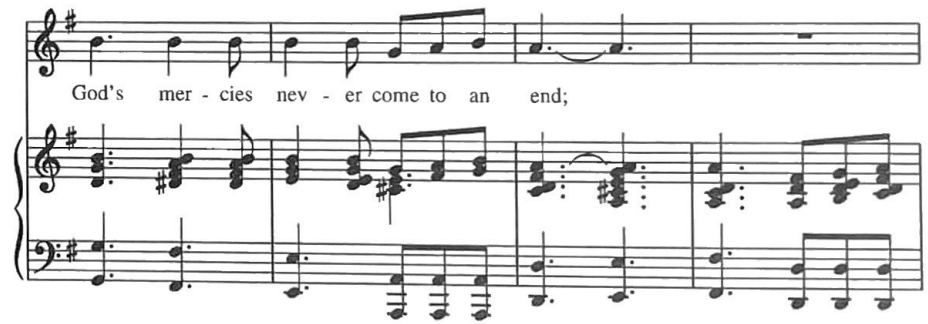
essential to move if the singers are going to "lift" the song at all. The most basic technique involves simply shifting the body weight from one foot to the other, putting the weight on STEP and clapping on TOUCH. In this case, each movement occurs on the dotted Quarter Note. Beginning with the left foot, and try:

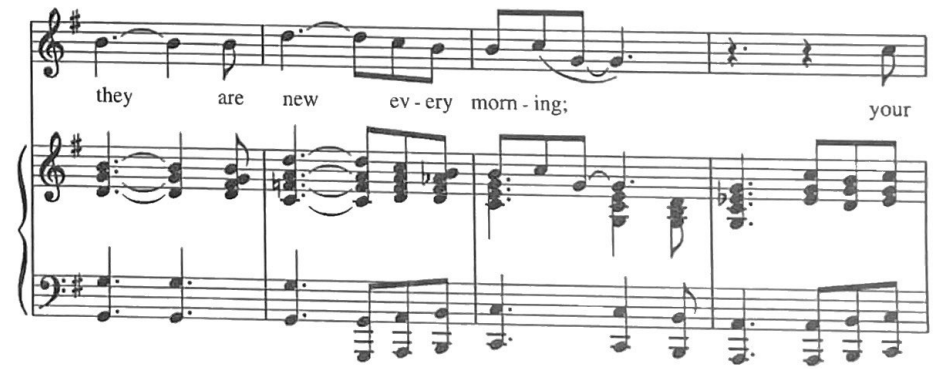


The distance travelled between "Steps" is very small, and the ultimate image is more a stylized rocking motion than a line dance.

Within the right context, there are many uses for this fine song; it makes an excellent eucharistic "song of praise," it is a rousing way to infuse hope into the high emotion of a healing service, and it will send worshipers out with new energy to "love and serve the Lord."







Last time to ⊕

faith - ful - ness O Lord is great.

You are all that I have: and there - fore I will wait for you.

You, O Lord, are good to those who wait for you: to all those who seek you.

It is good to wait in pa - tience for the sal - va - tion of the Lord. God's

mer - cies nev - er come to an end. The

⊕ **CODA**

great Your faith - ful - ness O Lord is great.

Words: © 1989 *A New Zealand Prayer Book* - He Karakia Mihihare O Aotearoa
Music: Carl Haywood (b. 1949), from *Tunes for Grace;* © 1997 Carl Haywood

756 Lead me, guide me, along the way

♩ = 69

Lead me, guide me, a - long the way,

For if you lead me, I can - not stray.

Lord, let me walk each day with Thee.

Fine

Lead me, Oh Lord, lead me.

1. I am weak and I need thy strength and power to help me o - ver my weak - est hour; Help me through the dark - ness thy face to see,
2. Help me tread in the paths of right - eous - ness, be my aid when sa - tan and sin op - press; I am put - ting all my trust in thee.
3. I am lost if you take your hand from me, I am blind with - out thy light to see; Lord, just al - ways let me thy ser - vant be.

D.C.

Lead me, Oh Lord, lead me.
Lead me, Oh Lord, lead me.
Lead me, Oh Lord, lead me.

Words: Doris M. Akers (1922-1995)
Music: Doris M. Akers (1922-1995); arr. Richard Smallwood
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Like her "There's a sweet, sweet Spirit," Doris Akers's 1943 "Lead me, guide me" rapidly became one of the best loved gospel songs of the middle third of this century. Dr. Horace Boyer, general editor of *LEVAS II*, has said on more than one occasion that while his committee was honored to be able to use the title of "Lift every voice and sing" for their collection, the fact that the Roman Catholics had already used *Lead Me, Guide Me* first made their decision easier!

As with most gospel music, the text is more about affirming a personal relationship with God than it is about scriptural explication or theological exposition. Similarly, the music is more about community solidarity than about the expression of a particular season, such as the restrained piety of Lent or the joyful exuberance of Easter. This means that in addition to occasions when the presence of Christ is emphasized, this song will be most useful for its engaging, community-building musical expression. It should be sung with a suspended air of confidence and joy, about 69 = ♩. While the piano is undoubtedly the preferred medium for the accompaniment, it may certainly be played on the organ provided that the strong sense of rhythm is not swallowed in endless legato.

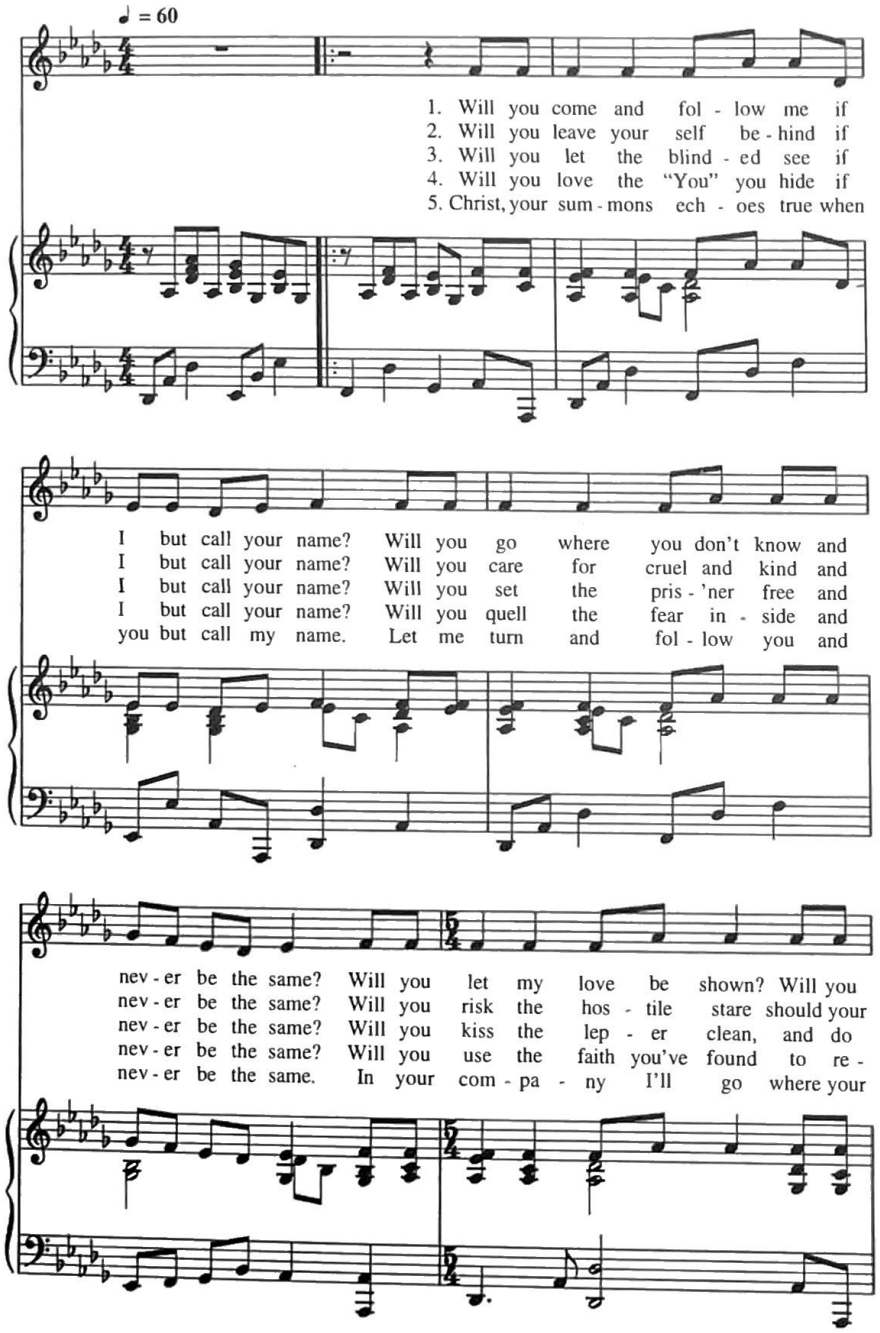
Will you come and follow me

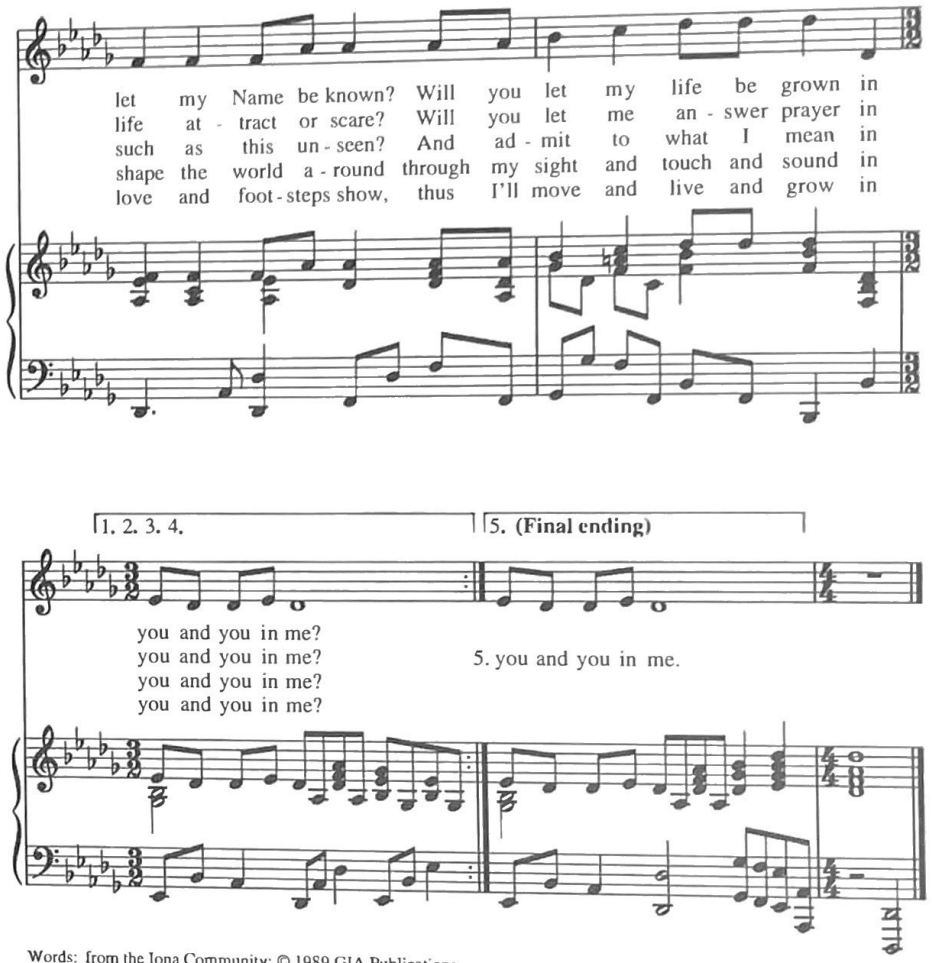
757

In the summer of 1988 my dear friend and colleague Mary Alexandra Masich was transformed by her visit to the Isle and Community of Iona. She brought back many books and texts for our use together, including the first volume of John Bell and Graham Maule's *Wild Goose Songs*. The following Lent, Roger Douglas, Rector at St. Philip's in the Hills, Tucson, wanted to create a new experience for the Maundy Thursday parish dinner. As he worked with the theme of each of us being called by name for servant ministry, I thought of this text from Iona. It was perfect for the intense, interior mood Dr. Douglas had in mind, but its jaunty Scottish folk tune *Kelvingrove* was not. My partner at the time, David Carter, suggested that given the "new age" meditation being planned, this was my golden opportunity to write the kind of Barry Manilow tune he loved to sing.

The text is a very personal invitation to commitment, risk, and self-disclosure. As such, it is appropriate to any occasion of discipleship (Baptism, Confirmation, Ordination, Epiphany III/A, Epiphany II/B and III/B, Proper 5/A, Proper 18/C, St. Andrew, St. Matthew etc.), any occasion of commitment (Marriage), or any proper using Matthew 16:24-27, Matthew 10, Luke 14:27, or John 12:24-26 (Lent V/B, Proper 7/A, Proper 17/A, Proper 18/C, For the Ministry III, Of the Holy Cross, William Laud, etc.). The tempo should be slow and dreamy, but not stagnant and drugged; about 60 = ♩ is fine, provided that time is given for good breaths at the ends of phrases (especially at the downward octave leap). Like many tunes of its genre, it works and re-works the same notes in order to massage the text; the intensity of singing and playing should increase during the 5/4 measures as this happens, matching the mounting urgency of the piling up of questions in the text.

(757)





Words: from the Iona Community; © 1989 GIA Publications
Music: *Mary Alexandra*, John L. Hooker (b. 1944); © 1996 John L. Hooker
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13.13.7.7.13

Tú has venido a la orilla

You have come down to the lakeshore

D A7 D

1. Tú has ve - ni - do a la o - ri - lla, no has bus-
2. Tú sa - bes bien lo que ten - go: en mi
1. You have come down to the lake - shore seek - ing
2. You know full well my pos - ses - sions. Nei - ther

G A7 N.C.

ca - do ni a sa - bios, ni a ri - cos, tan só - lo
bar - ca no hay o - ro ni es - pa - das; tan só - lo
nei - ther the wise nor the weal - thy, But on - ly
trea - sure nor weap - ons for con - quest, Just these my

Estribillo
(Refrain)

D A7 D D7

quie - res que yo te si - ga. Je -
re - des y mi tra - ba - jo.
ask - ing for me to fol - low. O
fish nets and will for work - ing.

G D

sús, me has mi - ra - do a los o - jos; son - ri -
Je - sus, you have looked in - to my eyes; kind - ly

A7 D D7

en - do has di - cho mi nom - bre; en la a -
smil - ing, you've called out my name. On the

G F♯m B7

re - na he de - ja - do mi bar - ca; jun - to a
sand I have a-ban-doned my small boat; now with

Em A7 D

ti bus - ca - ré o - tro mar.
you, I will seek oth - er seas.

3. Tú necesitas mis manos,
mi cansancio que a otros descanse,
amor que quiera seguir amando.
Estribillo

4. Tú, Pescador de otros mares,
ansia eterna de almas que esperan.
Amigo bueno, que así me llamas.
Estribillo

3. *You need my hands, my exhaustion,*
working love for the rest of the weary
A love that's willing to go on loving.
Refrain

4. *You who have fished other waters;*
you, the longing of souls that
are yearning:
As loving Friend, you have come to call me.
Refrain

Words: Cesáreo Gabaraín, (1936-1991), alt., trans. Madeleine F. Marshall, alt.
Music: *Pescador*, Cesáreo Gabaraín, (1936-1991), alt., harm. Skinner Chávez-Melo (1944-1992); harm. © Skinner Chávez-Melo

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Irr.

(758)

Like "Will you come and follow me," this gorgeous song is also about discipleship, but it is set more exclusively in the calling of the fisher apostles (Epiphany III/A, Epiphany II/B and III/B, and the Feasts of St. Andrew and St. John). Even so, its implications and tender expression make it very appropriate for other occasions of commitment to ministry. While it is given here as a unison piece, part singing in parallel thirds and sixths is perfectly within the idiom of this music. The keyboard arrangement gives plenty of clues for improvised vocal parts, as well as for instrumental enrichment once the congregation is secure. Marilyn Haskel has devised guitar chords; she suggests that guitarists arpeggiate their accompaniment, using the keyboard part as a model.

PHONETIC PRONUNCIATION:

1. Tú has ve-ni-do‿a la‿o—ri—lla,
Too ahs vay-nee-doh‿ah lah‿oh-ree-yah,

no‿has bus-ca-do ni‿a sa-bios, ni‿a ri-cos,
noh‿ahs boos-kah-doh nee‿ah sah-byohs, nee‿ah rree-kohs,

tan só-lo quie-res que yo te si-ga.
tahn soh-loh kyeh-rrehs kay yoh tay see-gah.

Estribillo Je-sús, me‿has mi-ra—do‿a los o-jos;
Hay-soos, may‿ahs mee-rah-doh‿ah los oh-hos;

son—ri—en-do has di-cho mi-nom-bre;
sohn-ree-ehn-doh ahs dee-choh mee nohm-bray;

en la‿a—re—na he de—ja—do mi bar-ca;
ehn lah‿ah-ray-nah ay day-hah-doh mee bahr-kah;

jun—to‿a ti bus-ca—ré o-tro mar.
hoon-toh‿ah tee boos-kah-ray oh-trroh mahr.

2. Tú sa—bes bien lo que ten-go;
Too sah-behs byehn loh kay tehn-goh;

en mi bar-ca no‿hay o-ro ni‿es—pa-das;
ehn mee bahr-kah noh‿ah‿ee oh-rro nee-ehs-pah-dahs;

tan só-lo re-des y mi tra—ba—jo.
tahn soh-loh ray-dehs ee mee trah-bah-hoh.

Je—sús, etc.
Hay-soos, etc.

3. Tú ne—ce—si—tas mis ma-nos,
Too neh-seh-see-tahs mees mah-nohs,

mi can-san-cio que‿a o-tros des-can—se,
mee cahn-sahn-syoh kay‿ah oh-trrohs dehs-kahn-say,

a-mor que quie-ra se-guir a-man-do.
ah-mohrr kay kyeh-rrah say-gheer ah-mahn-doh.

Je—sús, etc.

4. Tú, Pes—ca—dor de‿o—tros ma-res,
Too, Pehs-kah-dohr day‿oh-trros mah-rehs,

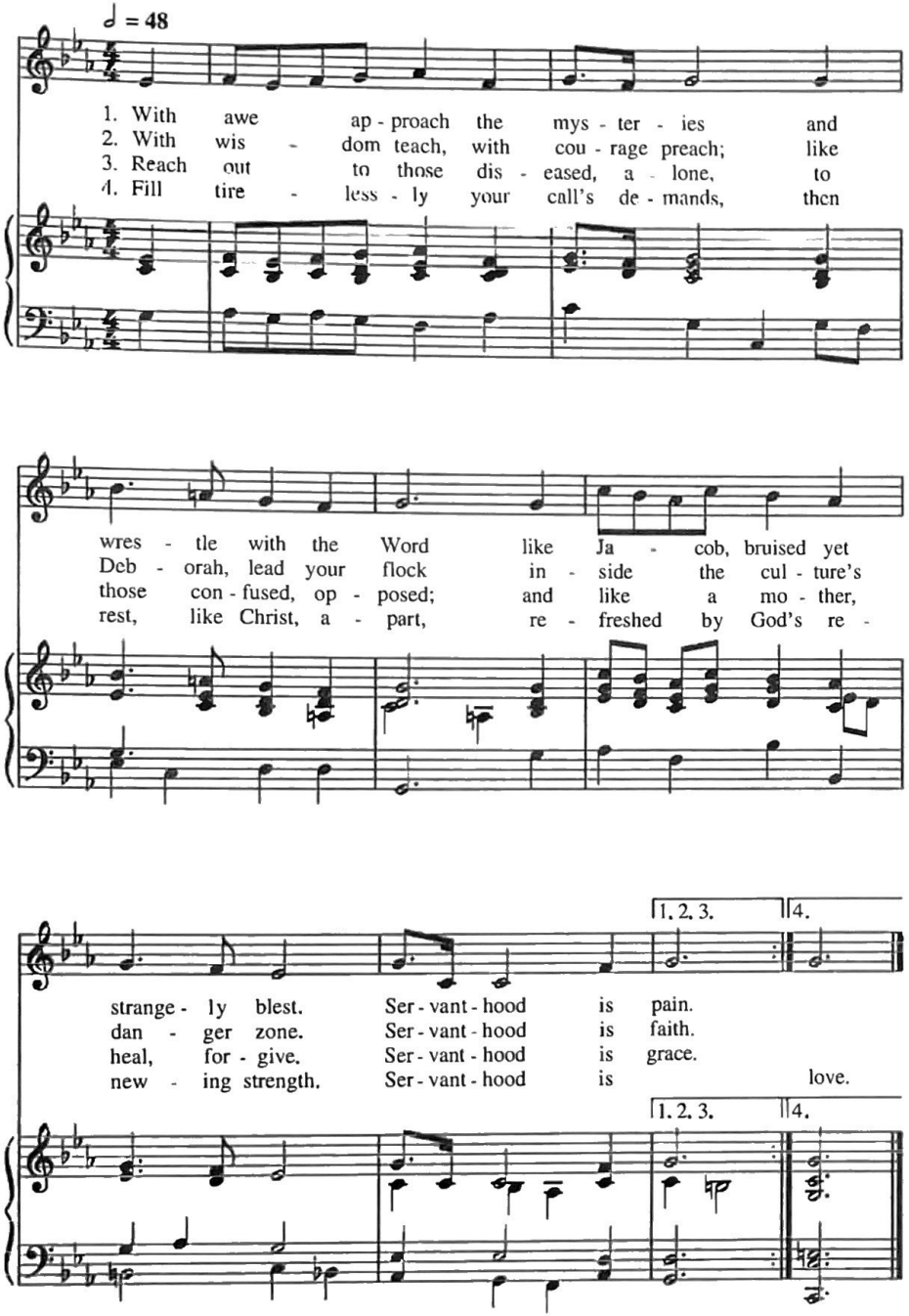
an—sia‿e—ter—na de al-mas que‿es-pe-ran.
ahn-syah‿eh-tehrr-nah day ahl-mahs kay‿ehs-peh-rrahn.

A—mi—go bue-no, que‿a-sí me lla-mas
Ah-mee-goh bway-noh, kay‿ah-see may yah-mahs.

Je—sús, etc.

759

With awe approach the mysteries



Words: Jane Manton Marshall (b. 1924)
Music: *Helensong*, Jane Manton Marshall (b. 1924)
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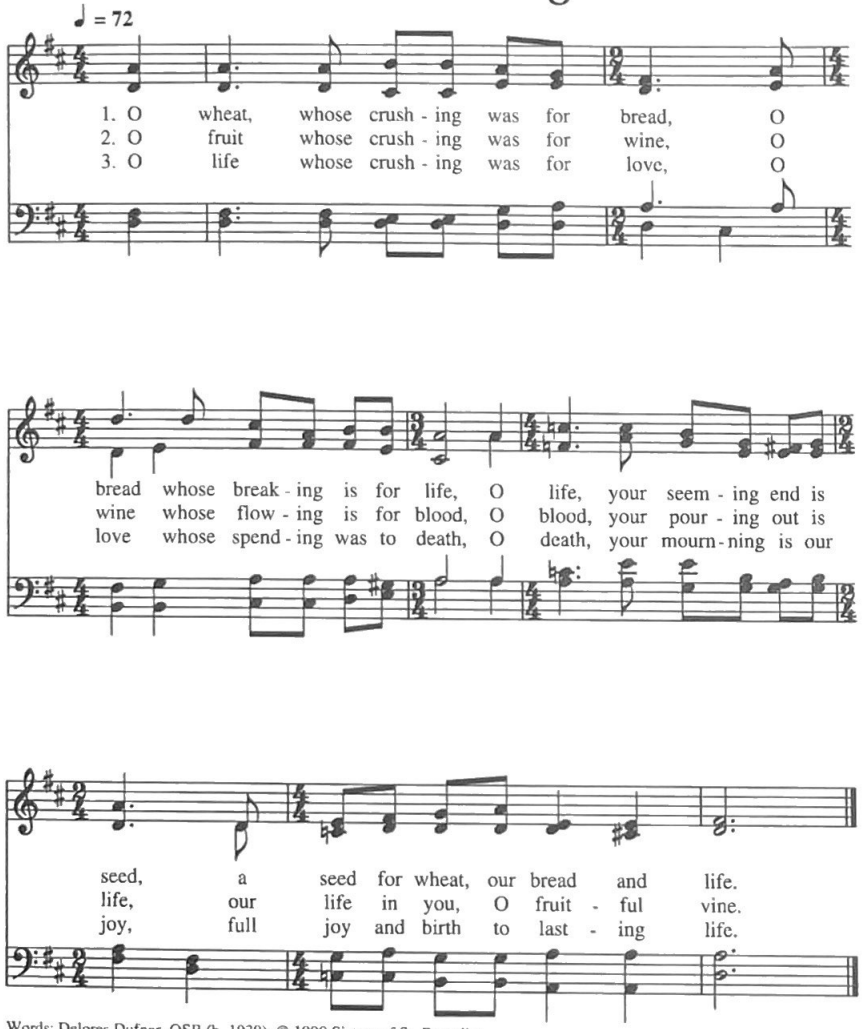
86.85

This splendid hymn of discipleship was written by Dallas composer, teacher, and musician Jane Marshall to celebrate the June 1996 ordination of Helen Betenbaugh to the priesthood. Each stanza explores some aspect of what it means, what it costs, and what is gained in following Christ, culminating in the articulation "Servanthood is pain, faith, grace, love." Stanza one speaks of Word and Sacrament, the particular focus of priestly ministry, by using the image of Jacob's wrestling with the angel in Genesis 32:22-32. Stanzas two and three appropriately use female imagery: stanza two contains the heroic image of Deborah (Judges 4-5) with the memorable line "lead your flock inside the culture's danger zone," while stanza three links maternal care with healing and reconciliation. Several hymns sing the glory of total self-giving ("To spend thyself, nor count the cost" in Studdert-Kennedy's final stanza of "Not here for high and holy things" comes to mind), but stanza four of this hymn contains the only reference I know to the Christlike desirability of setting appropriate boundaries in ministry.

The tune has a very attractive tenuous quality which suits the text perfectly. Organists particularly should be careful to appreciate and promote this through wise use of 16 Pedal; perhaps the Pedal should not enter until the fourth beat of the second full measure, and it should be played *loco* rather than beginning on low G. An almost imperceptible agogic accent on the final, key word of each stanza would be a great help, and if this practice is ever so slightly lengthened for each succeeding stanza, the final C Major chord on "love" will have exactly the right homecoming it deserves.

The vocabulary of the opening line ("With awe approach the mysteries") may cause some to think that this hymn should be sung too gently. Jane's original marking is "With energy," and she asks that the hymn be sung "strongly." That gives a very different interpretation to her thought, and gives vitality to the Eighth Notes instead of allowing them to sap the singers' energy. Try thinking of this piece at 96 = ♩ first, and then moving toward a ♩ = 48.

760 O wheat whose crushing was for bread



Words: Delores Dufner, OSB (b. 1939); © 1990 Sisters of St. Benedict
Music: *New Life*, Shirley W. McRae (b. 1933); © 1996 Shirley W. McRae

LM

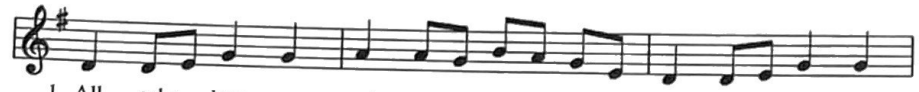
One of the most persistent Post-Modern challenges to sacramental theology is the questioning of sacrifice as a useful concept. Like Anselm, Sr. Delores's text does not offer an explanation, but articulates a faith that seeks to understand. The participles by which this seeking is explored—crushing, breaking, flowing, pouring, spending, mourning—give rise to logical statement ("O wheat whose *crushing* was for bread"). Those logical statements proceed one from the other until eternity is glimpsed in the final stanza. Behind all of these images is the literature of Isaiah's Suffering Servant (especially Isaiah 52:13 53:12) and John's agrarian/eucharistic images of wheat (John 12:24), of the True Bread that gives life (John 6:30-33), and of the true vine that connects us one to another and to God (John 15:1-11).

This hymn has a wide range of uses; it is appropriate throughout Triduum, for funerals, and for a number of eucharistic propers (Easter VI/A, Lent V/B, Proper 13/B, Proper 24/B, and especially Of the Holy Cross). Sr. Delores's own preferred use is "when all is quiet and nothing else is going on, e.g., when all are seated after communion."

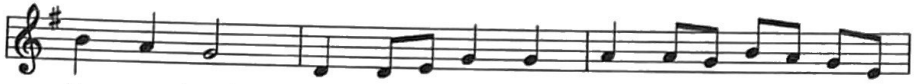
From the beginning, the Hymnal Committee made the inclusion of works by women a high priority. More than mid-way through the process, it became clear that we needed to be more pro-active if this were to be realized. Shirley W. McRae, Professor of Music at The University of Memphis, was one of the artists we identified and invited to make specific settings. Declining at first, she wrote back weeks later to say that inspiration "dropped in unexpectedly and briefly," leaving the gift of *New Life* to these words. It is a ideal fit: a memorable tune with individuality and integrity which furthers the meaning of the text, even as it pursues its own inevitable goals. It may be sung in unison, but the beautifully-conceived parts beg to be sung with glowing intensity. Note that the tune's longer notes (dotted Quarters and Half Notes) occur on the text's operative nouns; these notes need to be sung with gentle expansive, forward motion, and when the parts move in even Quarters against them, singing the next syllable clearly on the even Quarters will greatly assist in the stretching so necessary to realize this music's potential. When accompanied, the organ should be clear and unobtrusive. About 72 = ♩ is a top speed.

761

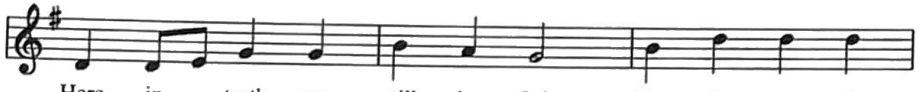
All who hunger gather gladly



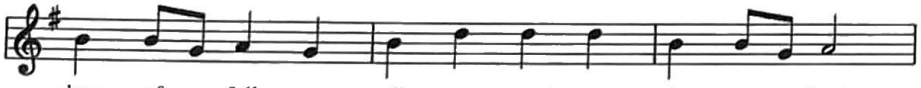
1. All who hun - ger gath - er glad - ly; ho - ly man - na
2. All who hun - ger, nev - er stran - gers, seek - er, be a
3. All who hun - ger, sing to - geth - er, Je - sus Christ is



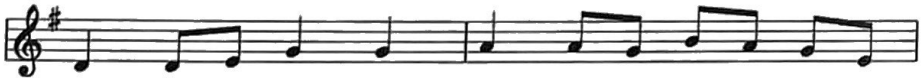
is our bread. Come from wil - der - ness and wan - d'ring.
wel - come guest. Come from rest - less - ness and roam - ing.
liv - ing bread. Come from lone - li - ness and long - ing.



Here in truth we will be fed. You that yearn for
Here, in joy we keep the feast. We that once were
Here, in peace, we have been fed. Blest are those who



days of full - ness, all a - round us is our food.
lost and scat - tered in com - mun - ion's love have stood.
from this ta - ble live their days in grat - i - tude.



Taste and see the grace e - ter - nal.
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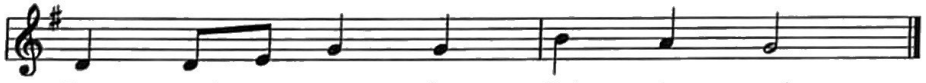

Taste and see that God is good.
Taste and see that God is good.
Taste and see that God is good.

Words: Sylvia G. Dunstan (1955-1993) © 1991, GIA Publications, Inc.
Music: *Holy Manna*, from *The Southern Harmony*, 1835
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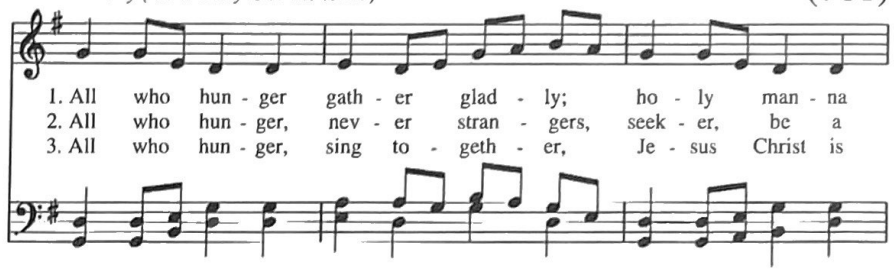
Harmony (the melody is in the tenor)

(761)



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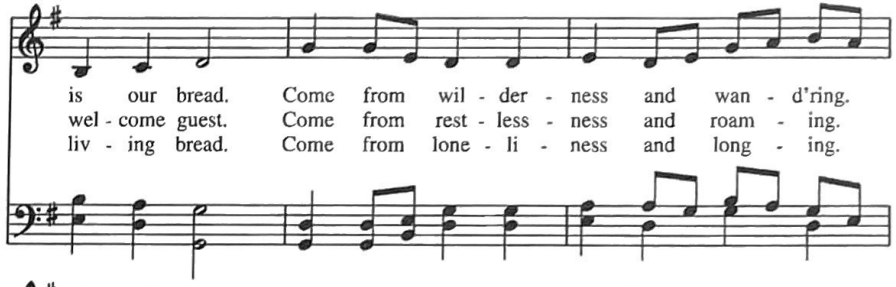
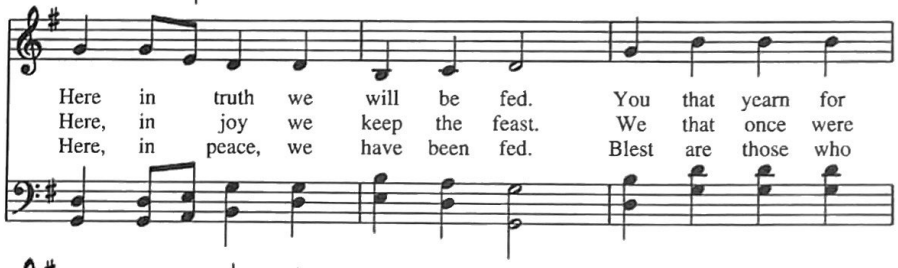


is our bread. Come from wil - der - ness and wan - d'ring.
wel - come guest. Come from rest - less - ness and roam - ing.
liv - ing bread. Come from lone - li - ness and long - ing.



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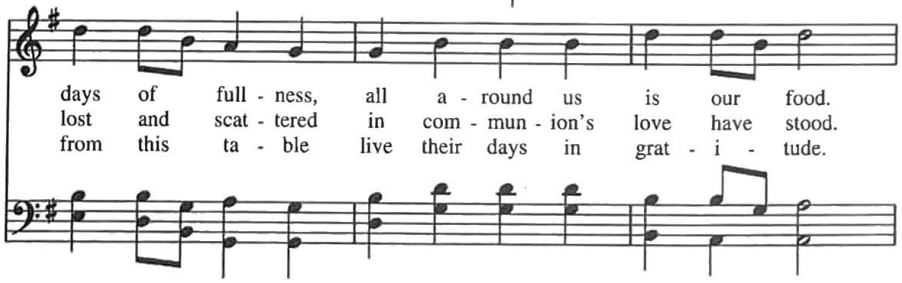

days of full - ness, all a - round us is our food.
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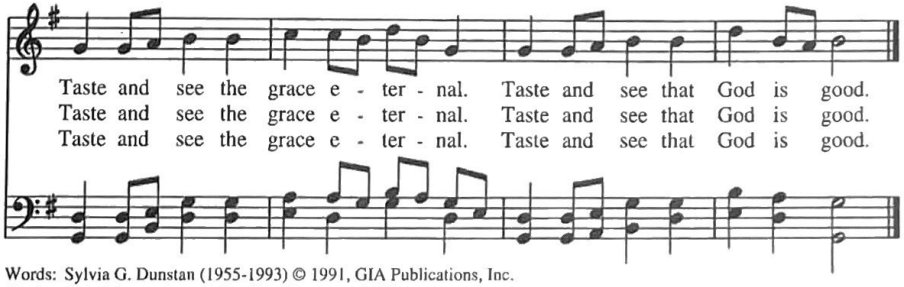

Taste and see the grace e - ter - nal. Taste and see that God is good.
Taste and see the grace e - ter - nal. Taste and see that God is good.
Taste and see the grace e - ter - nal. Taste and see that God is good.

Words: Sylvia G. Dunstan (1955-1993) © 1991, GIA Publications, Inc.
Music: *Holy Manna*, from *Columbian Harmony*, 1825
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87.87.D

As with so many women ordained in the last quarter of this century, Sylvia Dunstan found her ministry among the forgotten and on committees. Her work on the ministry and worship committees of the United Church of Canada sharpened her natural gifts for music and liturgy, and her years as duty chaplain in a maximum security prison at Whitby (Ontario) gave her insights which serve her poetry well. Her legacy is fifty-seven hymn texts.

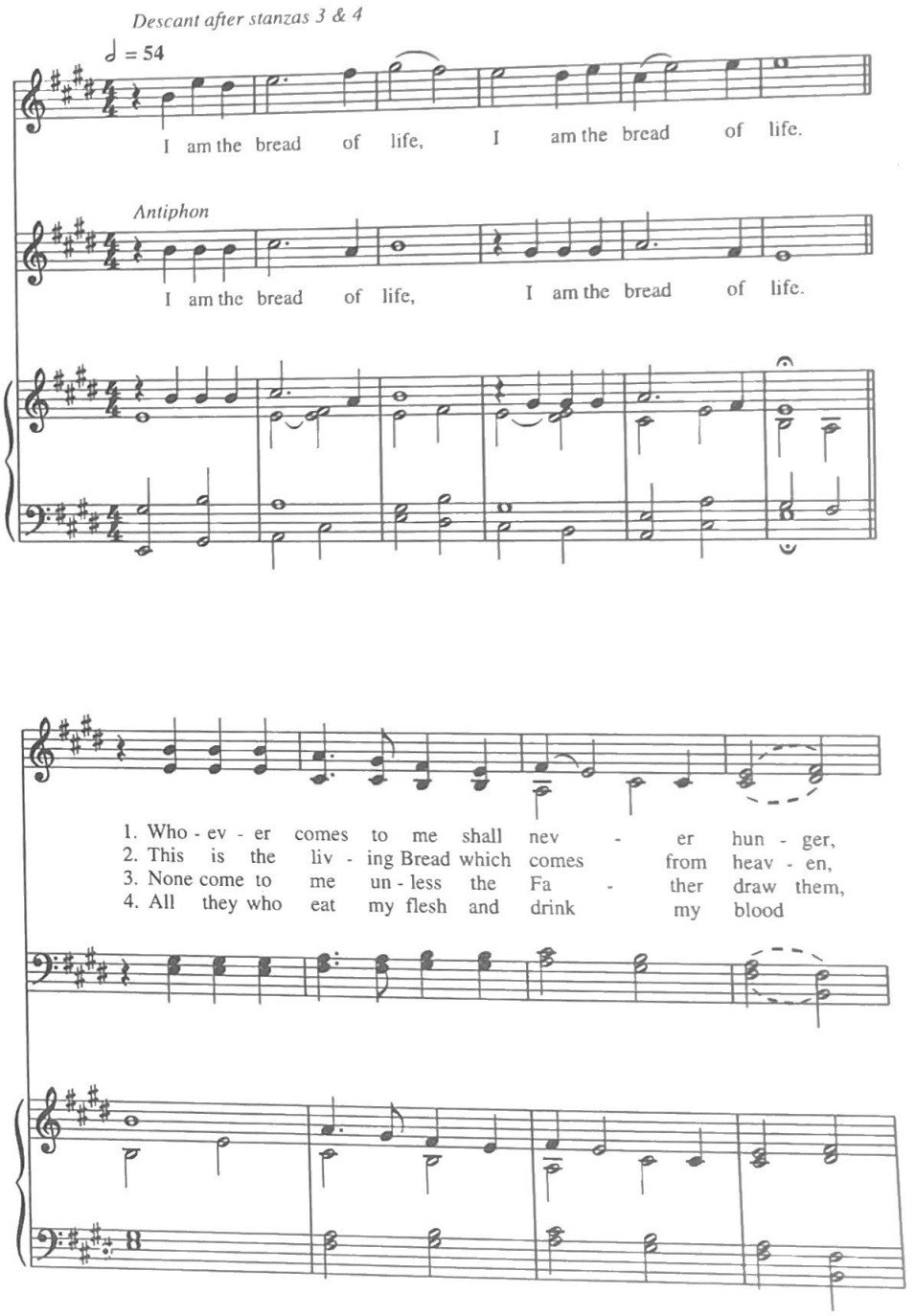
"All who hunger" gathers images from the Exodus (manna, the welcome of strangers and exiles, and the making of God's People from no people), from Pauline eucharistic statement ("Here in joy we keep the feast"), and from John's Gospel (Jesus as the Living Bread, John 6:30-33). It is particularly useful as an invitation to Eucharist. Parishes in which physical structure allow the entire congregation to gather about the Holy Table may use this hymn with a dance described by the Rev. Richard Fabian in As *We Gather to Pray* (New York, Church Publishing, Incorporated, 1996):

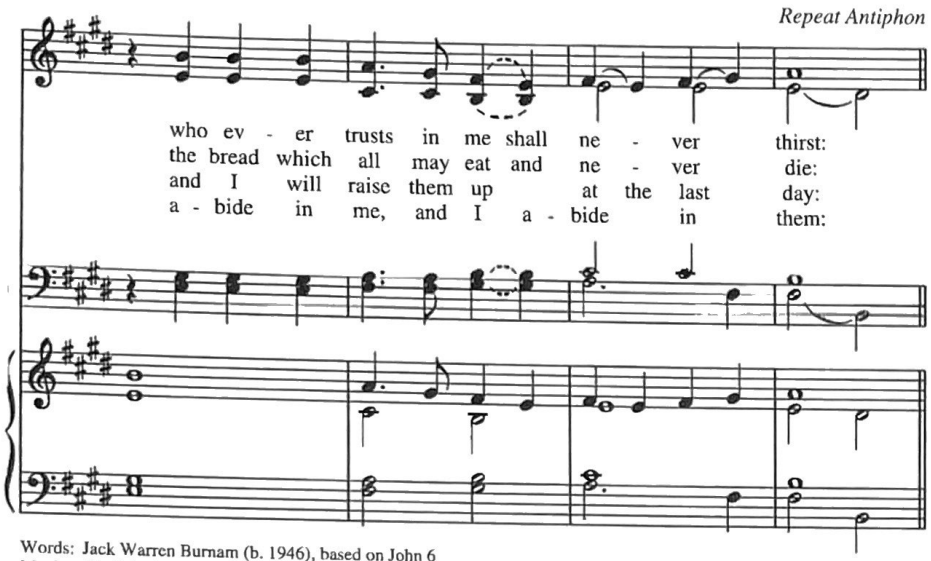
> *Tripudium* (three steps forward and one back; sometimes counted five steps forward and two back) was known in Europe from at least the eighth century, and survives today in annual processions at Echternach in Luxembourg. At the midpoint of every St. Gregory's service [Fr. Fabian's parish in San Francisco], our whole congregation dance *Tripudium,* processing to the altar and circling the table counter-clockwise until the hymn ends. [p. 74]

To facilitate this process further, participants should hold their service sheets in their left hands, placing their right hands on the shoulders of those in front of them.

The Hymnal Committee chose *Holy Manna* because it is well known and because its two-measure repeated motif (measures 3-4, 7-8, 15-16) match Dunstan's strong proclamations. It is offered in a unison setting as well as in the three-voice setting from *The Columbian Harmony* of 1825, which surrounds the middle-voice tune with a bass line and a treble counter melody. This provides a number of options with or without the dance. The hymn may be sung without keyboards, using small percussion instruments (e.g., tambourine, finger cymbals, hand drum, etc.) to unite the ensemble, in which case the harmony parts may be used *ad libitum.* If keyboard or guitar accompaniment is desired, *The Hymnal 1982* Accompaniment Edition offers both in the key of F at 238. It should be noted, however, that this arrangement may not be used simultaneously with the three-voice setting, even if one of them is transposed.

I am the bread of life



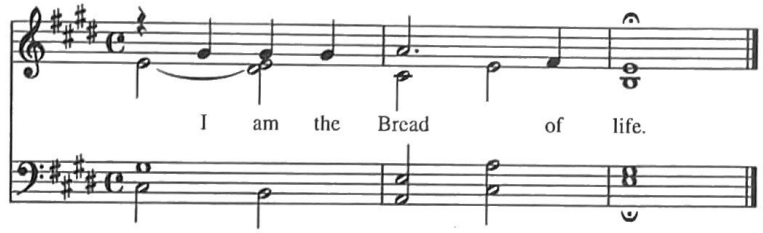


Words: Jack Warren Burnam (b. 1946), based on John 6
Music: *Kusik* Jack Warren Burnam (b. 1946)
© 1978 Jack Warren Burnam

Irr.

The lengthy discourse in the sixth chapter of John's Gospel on the True Bread from Heaven, the Bread of Life, not only figures in a number of eucharistic propers (13/B, 14/B, 15/B, Of the Holy Eucharist, and For the Departed), but it is also at the heart of eucharistic theology. It was this, as well as the accessibility of the music, that caused so many to embrace so warmly Suzanne Toolan's "I am the bread of life" (#335, *The Hymnal 1982*). Equally, it was the same wide use of this passage that caused the Hymnal Committee to welcome so warmly this fine alternative setting. Even though it is written in a consciously traditional idiom, it has all of the enfolding richness of Ms. Toolan's more charismatic setting.

It should be sung in a broad, sustained manner (about 54 = 𝅗𝅥) with deep intensity. The descant after stanzas three and four may be sung by one or two sopranos, as well as by several tenors, just as it may be played on a gentle melody instrument (oboe, flute, violin, etc.). Accompanists will, of course, apply the fermata in the antiphon only to the final chord after stanza four, where it sustains the four notes of the first chord and omits the other two Half Notes of that measure.



The tune is named in honor of the late Victor Kusik, the Rector of Immanuel Church, Wilmington, Deleware, who hired Jack Burnam to be the Organist-Choirmaster there and who, according to the composer, was his mentor in the Episcopal Church.

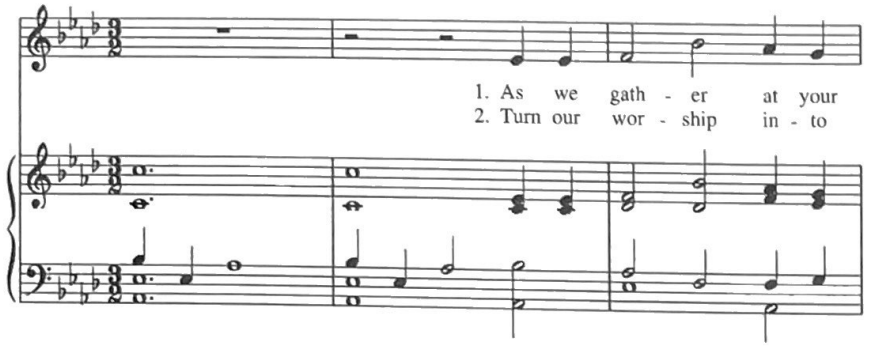
As we gather at your table 763

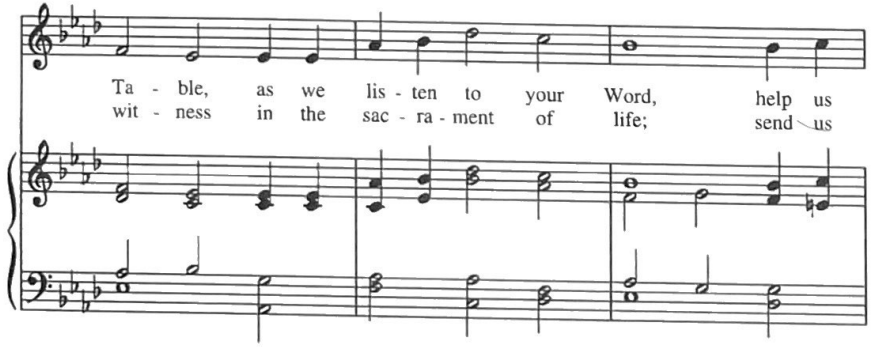
This eucharistic hymn was commissioned by historic Eastern Shore Chapel of Virginia Beach as a part of its tricentennial celebration, and we must all be grateful for the gift of this primary eucharistic hymn to our repertoire. Despite the riches which *The Hymnal 1982* brought to the corpus of communion hymnody, this text articulates the meaning of the Eucharist and sacramental theology with breathtaking clarity and immediacy. Aidan Kavanagh, the Benedictine liturgical scholar who has graced Yale University with his teaching, has often said that the liturgical moment of "adjustment" which follows the community's encounter with the Divine is the heart of theology, the moment when theology is born. The movement in this text is precisely about that movement toward encounter, the promise of transformation it holds, and using the energy of that transformation to take the Good News into the world. Stanza one speaks of the community gathered for the nourishment of Word and Sacrament; stanza two prays for grace to use that nourishment in the Kingdom, and stanza three begins to move out into mission and ministry. In addition to all of that, Fr. Daw accomplished quite another feat: he managed to incorporate Eastern Shore Chapel's tricentennial theme (borrowed from Isaac Watts) as the closing line:

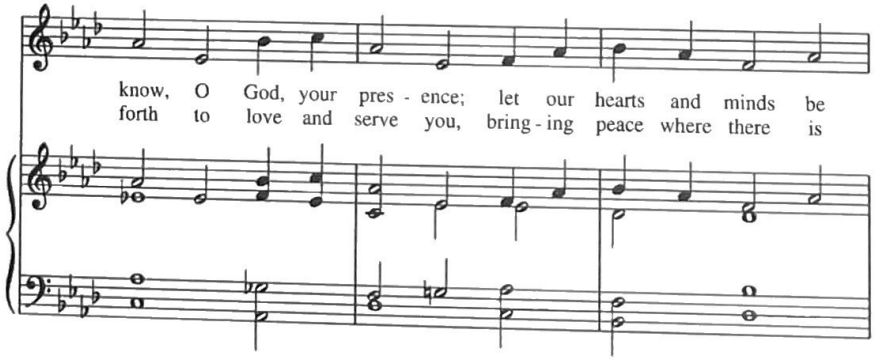
> There no more will envy blind us
> nor will pride our peace destroy,
> As we join with saints and angels
> to *repeat the sounding joy.*

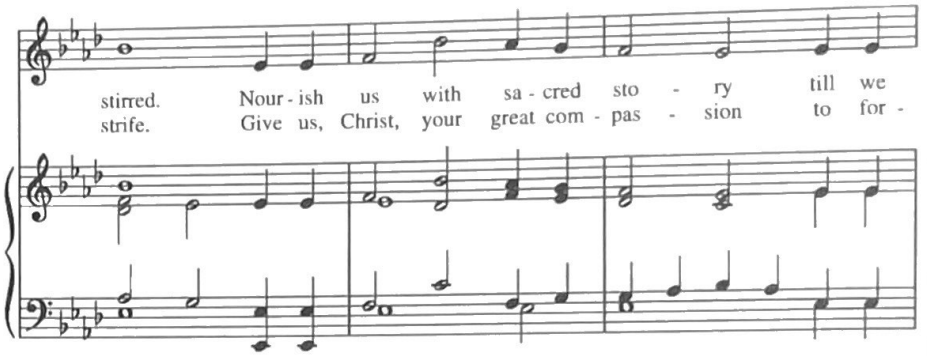
Although this text is often sung to the Sacred Harp tune *Beach Spring,* the Hymnal Committee wanted a less objective tune that would speak to the way the text draws the singer inward to reflect on the meaning of Eucharist for personal commitment and service. The lovely tune *Raquel* by the late Skinner Chávez-Melo is ideal for that purpose. It is named to honor Raquel Gutiérrez Achón, a lay woman with a long-standing commitment to Hispanic ministries in this country and editor of *El Himnario*. The alternate harmonization and optional descant for the final stanza appears here through the kind permission of Mr. Chávez-Melo's estate.

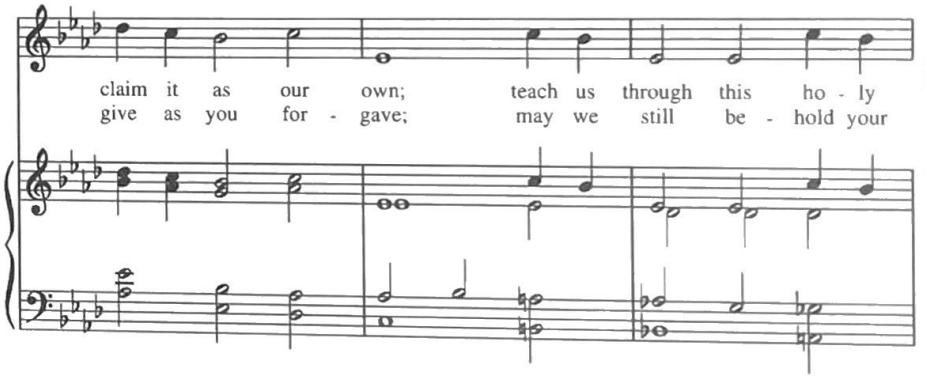
(763)

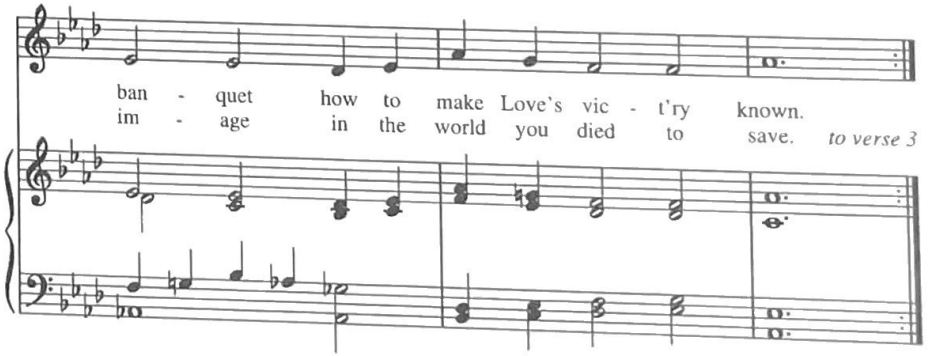












to verse 3

Optional Descant

3. Gra - cious Spi - rit, help us

3. Gra - cious Spi - rit, help us

sum - mon oth - er guests to share that Feast where tri -

sum - mon oth - er guests to share that Feast where tri -

um - phant Love will wel - come those who had been last and

um - phant Love will wel - come those who had been last and

least. There no more will en - vy blind us nor will

least. There no more will en - vy blind us nor will

(Ped.)

pride our peace des - troy, as we join with saints and

pride our peace des - troy, as we join with saints and

an - gels to re - peat the sound - ing joy.

an - gels to re - peat the sound - ing joy.

Words: Carl P. Daw, Jr. (b. 1944); © 1989 Hope Publishing Co., Carol Stream, IL 60188.
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Music: *Raquel*, Skinner Chávez-Melo (1944-1992); © 1989 Skinner Chávez-Melo
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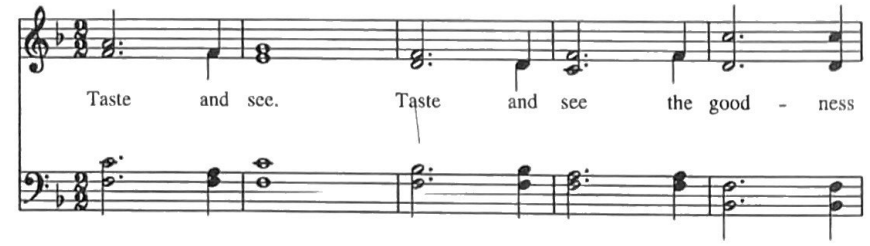
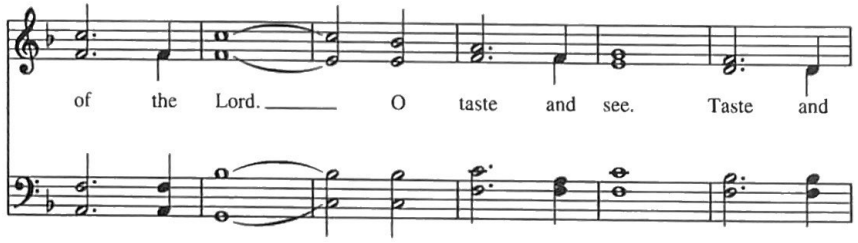
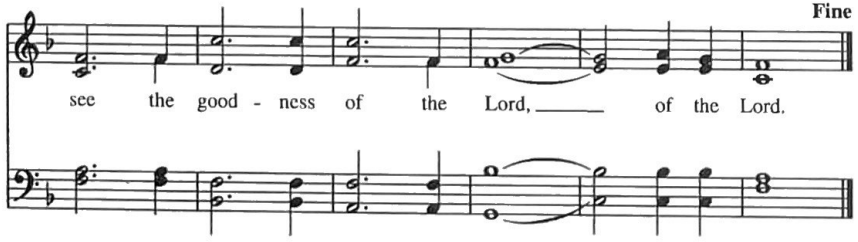
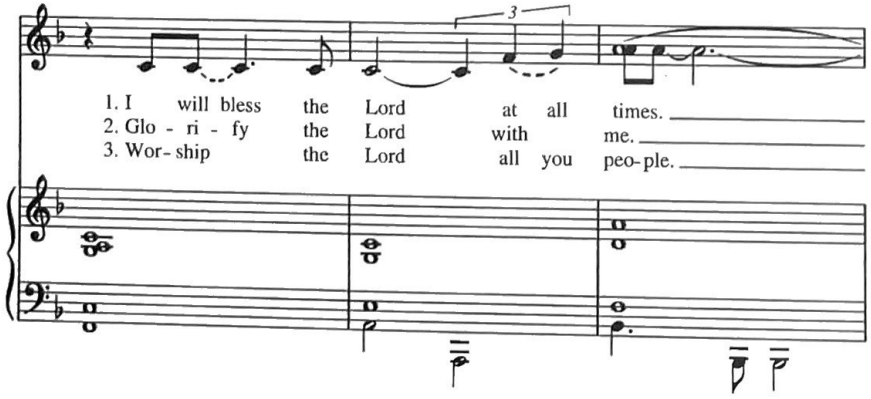
87.87. D

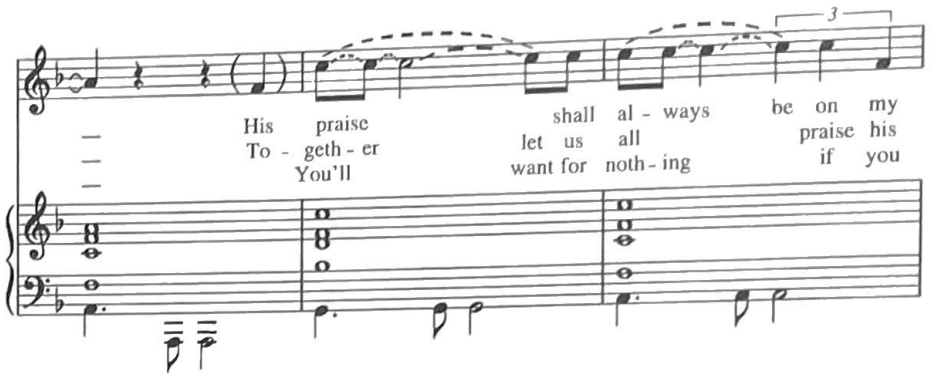
Taste and see

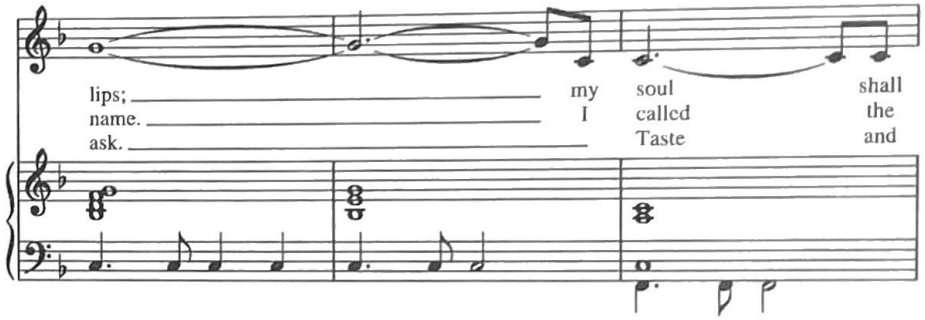


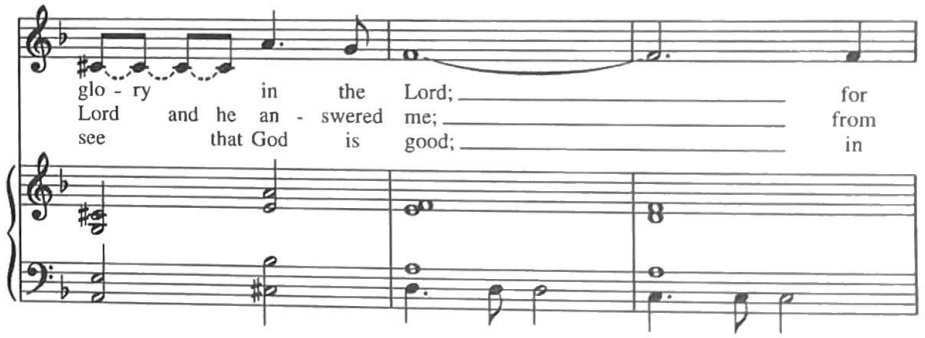


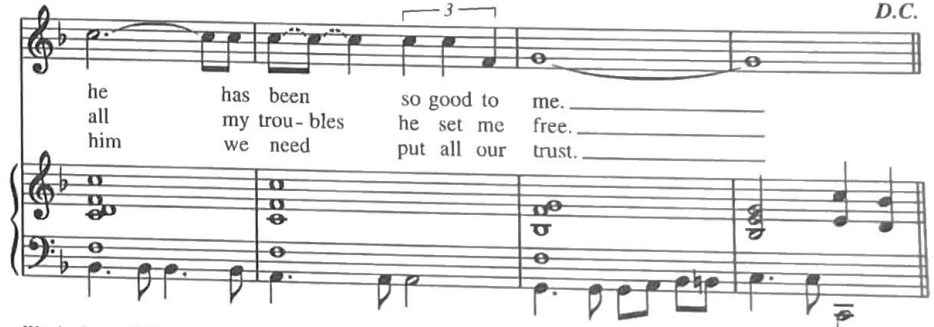












Words: James E. Moore, Jr., para. of Psalm 34
Music: James E. Moore, Jr.
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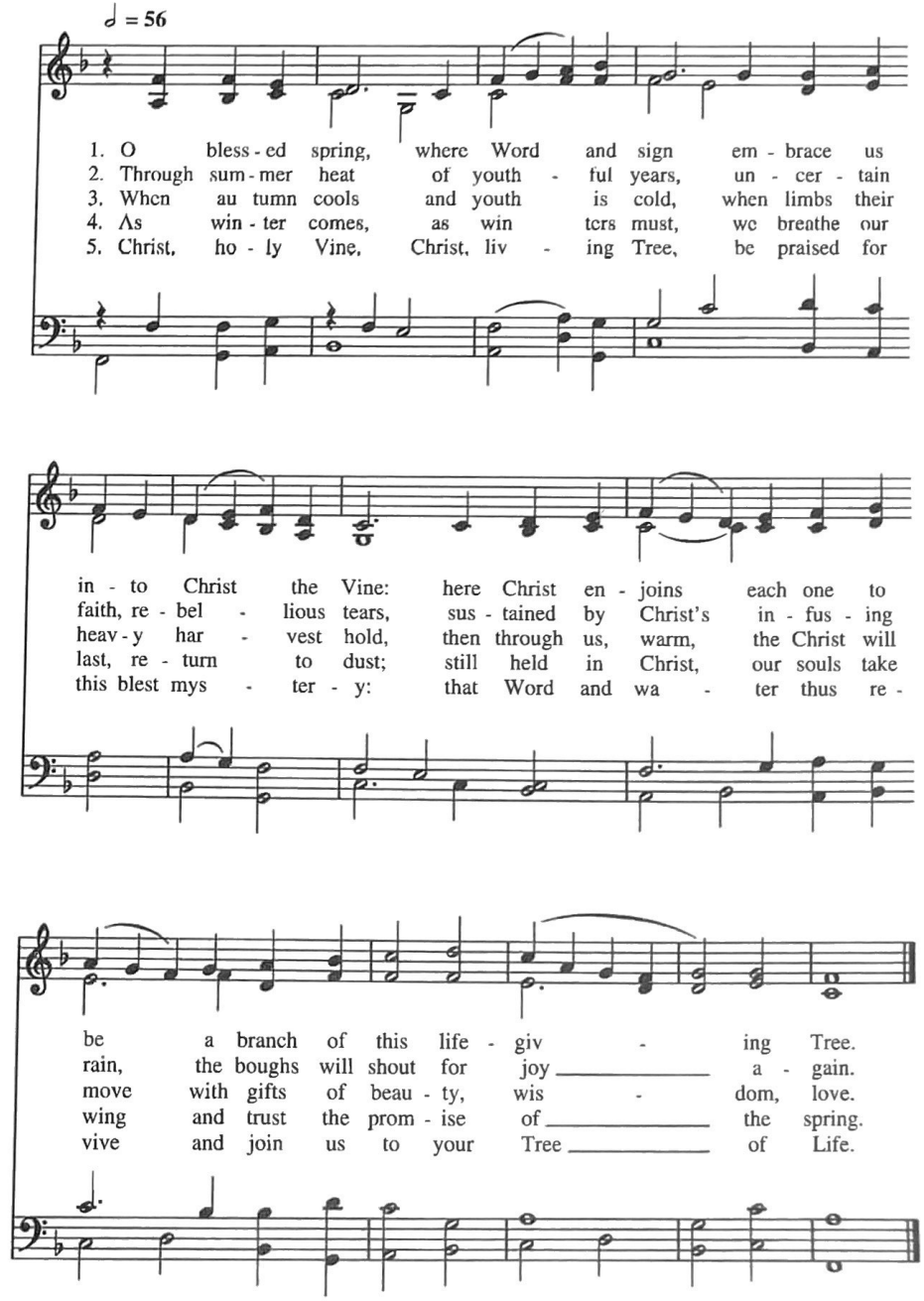
Dr. James Moore, an American composer living in Vienna, holds degrees in music from Virginia State University, Virginia Commonwealth University, and the University of Cincinnati. During his years in Cincinnati, he taught at Mount St. Mary's Seminary and came to know the Roman Catholic parish of St. Agnes. This piece was written for the congregation of St. Agnes to mark the twenty-fifth anniversary of their Pastor, Fr. Paul Rehling. It neatly paraphrases much of Psalm 34 in its stanzas, using that Psalm's best known verse as its refrain. Since its appearance in a small parish, this piece has spread widely. Not only is it in *Lift Every Voice and Sing II*, but recently it has been sung at Cardinal Bernardin's funeral and for Pope John Paul's visit to Central Park.

When I asked Dr. Moore to describe his ideal performance of this piece, he said that the style, tempo, and mood are all "relative." When I pressed further about what that might mean, he said that he writes all of his sacred music for congregational use, and that as long as the congregation is singing with involvement and sincerity, the composer's ends will have been achieved. Without compromising that intention, I would only suggest that the 𝅗𝅥 beat implied by the 2/2 meter signature be taken seriously; anything less causes the refrain to bog down and the verses to become unintelligible.

O blessed spring

765



Words: Susan Palo Cherwien (b. 1953); © 1993 Susan Palo Cherwien
Music: *Berglund*, Robert Buckley Farlee (b. 1950); © 1993 Robert Buckley Farlee

LM

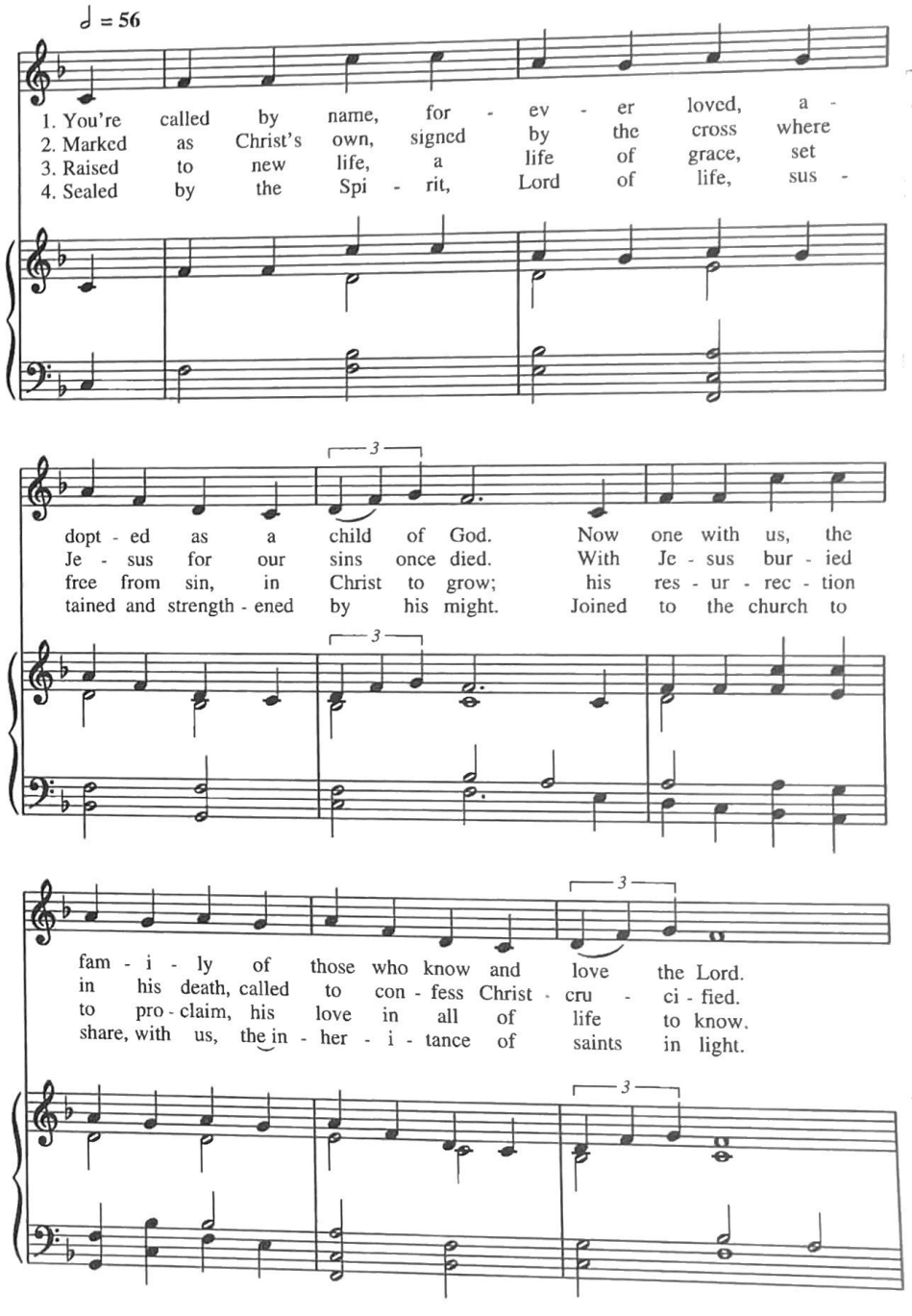
This beautiful hymn, which uses Johannine images of being grafted into the True Vine (John 15:1-11), is set in the larger context of the four seasons as a metaphor for human life. In addition to the occasions of this Gospel at the Eucharist (Easter VI/A, Easter VI/B, St. Matthias, and For a Church Convention), this is an ideal text for baptisms and for funerals. Ms. Cherwien tells that her goal was to write a baptismal text to speak of that sacrament as a life-long journey rather than as a discrete event. She chose a bronze sculpture, "Life Tree" by Paul Granlund, in her own parish church (The Lutheran Church of the Good Shepherd, Minneapolis) as a point of departure. By her description, this piece depicts the four ages of human life as four branches of a tree which has Christ as the central stem. As the poem progressed, the stanzas dealing with autumn, winter, human decay, and death were deeply influenced by the last months of a grandmother's life.

The text was originally meant to be sung to the folk tune *O waly, waly*, but when she and Robert Buckley Farlee, a talented Lutheran pastor and musician, were preparing to lead a conference together, he asked if she had any new texts without original tunes. Of the several she gave him, it was this which caught his imagination. *Berglund,* honoring his mother by using her maiden name, was the happy result. Its yeasty growing and gentle stretching is an ideal vehicle to enliven these words. Notice especially how the momentum of the second half matches the lengthening phrases of the text that wants to sing right through the ends of the third line:

> "Here Christ enjoins each one to be a branch...
> "Then through us, warm, the Christ will move with gifts...
> "Still held in Christ, our souls take wing and trust..." etc.

The hymn is meant to be sung in unison at about 56 = 𝅗𝅥. Choral conductors may be glad to know that Augsburg Fortress publishes an anthem version as #11-10544 in their catalogue.

You're called by name, forever loved



Refrain

Lord, in your hands we place your own. Lord,

In your hands we place your own. Lord,

Lord, in your hands we place your own. Lord,

in their lives make your love known.

Words: Rosalind Brown (b. 1953)
Music: *Sara H.*, Kevin R. Hackett (b. 1956)
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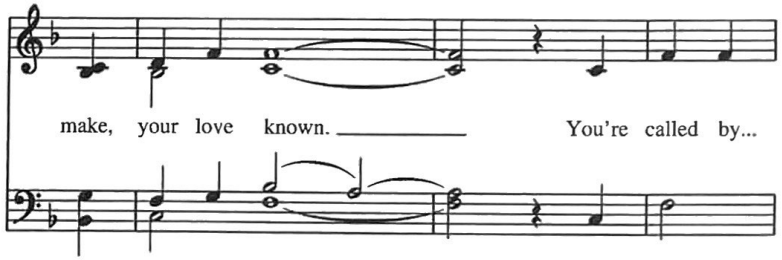
LM with refrain

This fine baptismal hymn, a gloss on the baptismal liturgy, uses key verbs from that liturgy as points of explication: called, adopted, marked, signed, raised, sealed. It is particularly appropriate for either of the processions allowed by the rubrics on pages 312-3 of the Book of Common Prayer, as well as during the offertory procession at the baptismal Eucharist when the elements are presented by either the newly baptized or their godparents. That, in and of itself, would be equally symbolic, since both text and tune were written as a baptismal gift for Sara, Rosalind Brown and Kevin Hackett's goddaughter.

The tune is obviously named for the recipient, *Sara H.*, and its strength makes it an ideal vehicle for the kerygmatic nature of the text. It does present a challenge in finding the right tempo for each room. What is clear from the harmonic rhythm and from the length of the musical lines is that the pulse must be a broad 𝅗𝅥 rather than a quick ♩; 56 = 𝅗𝅥 is right in a dry room, giving plenty of space for the lines to expand and for singers to catch occasional quick breaths at the commas. The harmony parts in the refrain should be sung by all who can, being sure to set firmly the alto and tenor duples ("In your hands we") that follow the soprano and bass triplet ("Lord, in your hands"). Organists should put a fermata on the last note of the refrain, holding it for an extra Half Note pulse, but giving a rhythmic release to signal the return both to duple meter and to the next stanza or, in the case of the final refrain, to signal the rhythmic release of the last note.



767

Baptized in water

♩ = 108

1. Bap-tized in wa-ter, sealed by the Spi-rit, cleansed by the blood of Christ our King: heirs of sal-va-tion, trust-ing his prom-ise, faith-ful-ly now God's praise we sing.
2. Bap-tized in wa-ter, sealed by the Spi-rit, dead in the tomb with Christ our King: one with his ris-ing. freed and for-giv-en, thank-ful-ly now God's praise we sing.
3. Bap-tized in wa-ter, sealed by the Spi-rit, marked with the sign of Christ our King: born of one Fa-ther, we are his child-ren, joy-ful-ly now God's praise we sing.

Words: Michael Saward (b. 1932); © 1982 Hope Publishing Co., Carol Stream, Il, 60188. All rights reserved. Used by permission.
Music: Eugene W. Hancock (1929-1994); © 1992 Eugene W. Hancock
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55.85.58

The Hymnal 1982 Companion presents a vivid picture of the writing of this important baptismal text, and it should be consulted for a fuller appreciation of the text's meaning and evolution (Volume IIIA, pp. 566-7). What needs to be said here is that the Hymnal Committee wanted to re-affirm its importance as a theological statement of the present understanding of Baptism as full and complete initiation into the Body of Christ. This also gave the opportunity to offer a tune in contrasting style to David Charles Walker's fine *Point Loma* in *The Hymnal 1982* (294). The gentle beauty of *Point Loma* has been a fine gift which washes the text and the singers with waves of sound; this certainly expresses one aspect of the hymn. The late Eugene Hancock's more energetic tune, reprinted from *Lift Every Voice and Sing II,* brings out more objective qualities of the text. It should be sung with vigorous rhythmic accuracy that lives in and for the syncopations and dotted rhythms. Unlike many pentatonic melodies (tunes of five notes only which are in relationship to each other as are the five black keys on the piano), this tune is more martial than dreamy; 108 = ♩ .

I believe in God almighty

1. I be - lieve in God al - might - y, Au - thor of all things that
2. I be - lieve that Je - sus suf - fered, scourged and scorned and cru - ci -
3. I be - lieve in God's own Spir - it, bond - ing all the saints with-

be, Mak - er of the earth and heav-ens, Keep - er of the sky and
fied; tak - en from the cross, was bur - ied– True Life there had tru - ly
in one church, cath - o - lic and ho - ly, where for - give - ness frees from

sea. I be - lieve in God's Son, Je - sus, now for
died. I be - lieve that on the third day Christ was
sin; in the bod - y's res - ur - rec - tion, for the

us both Lord and Christ, of the Spir - it and of
raised up from the grave, then as - cend - ed to God's
break - ing of death's chain gives the life that's ev - er -

Mar - y born to bring a - bun - dant life.
right hand. He will come to judge and save.
last - ing. This the faith that I have claimed.

Words: Sylvia G. Dunstan (1955-1993); © 1991 GIA Publications, Inc.
Music: *Domhnach Trionoide*, Gaelic melody; © 1991 GIA Publications, Inc.
harm. Richard Proulx (b. 1937) © 1975 GIA Publications, Inc.
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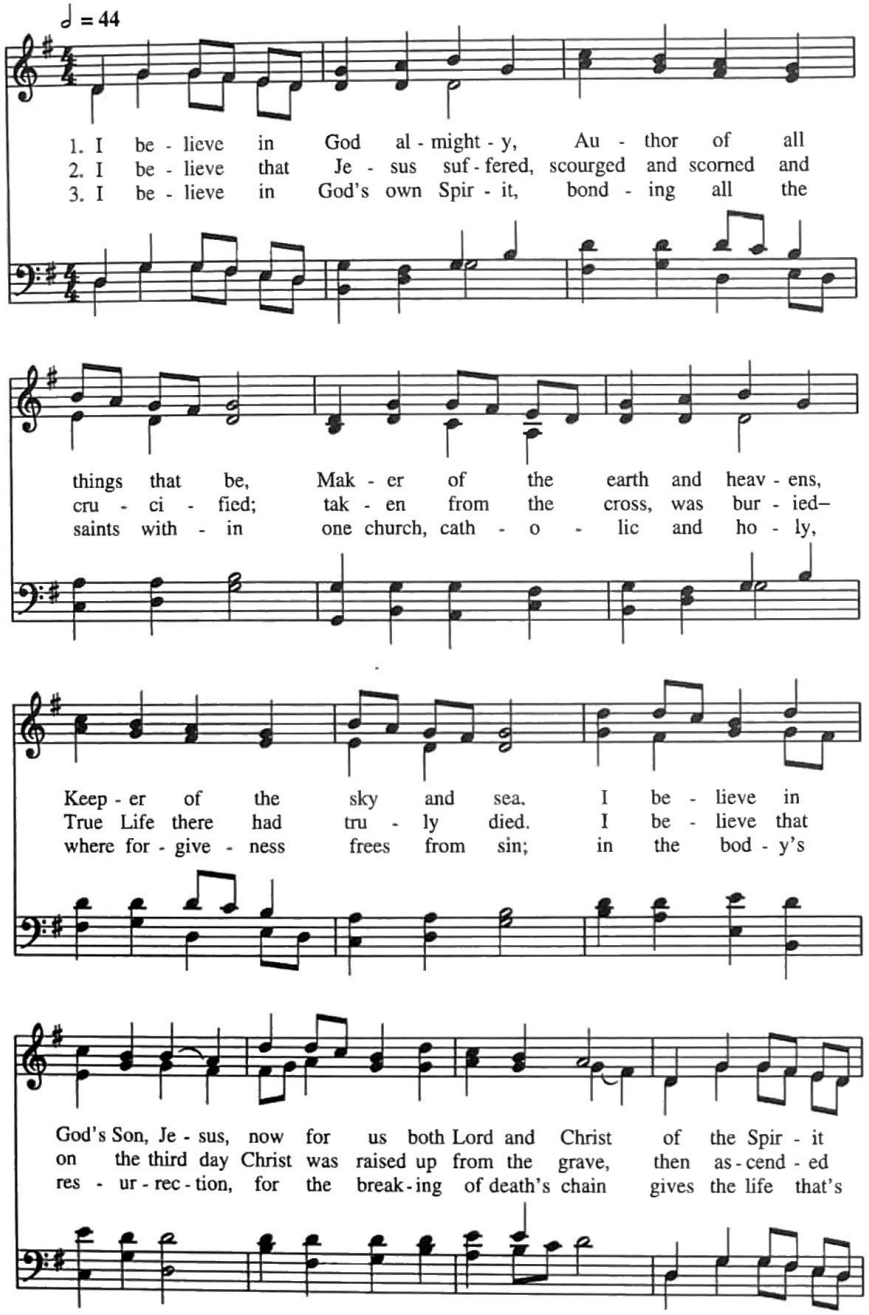
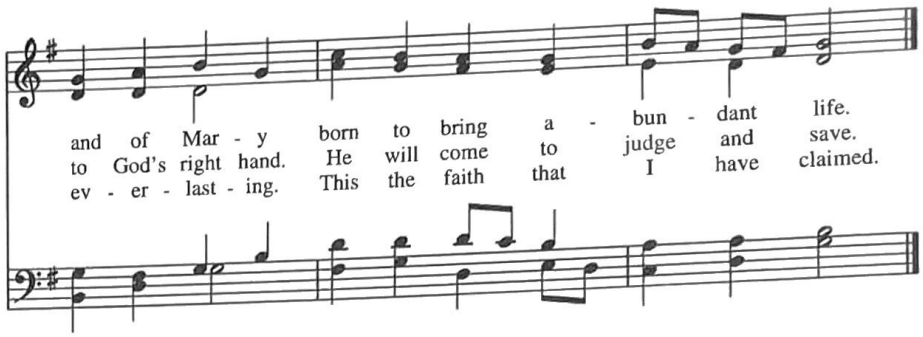
87.87.D

Sylvia Dunstan has done here what so many of her forebears in hymnody have failed to do: produce a viable metrical version of The Apostles' Creed. The viability of such a product is not only about being able to express the catholic faith intelligibly in metered verse, but it is also about saying something valuable which the prose version cannot, by the limitations of its form. Successful hymnody has to *mean* something, and the gift of meaning here is that Dunstan is obliged to say what the phrases in the Creed actually mean in the wider context of Christian faith. For example, instead of just stating that God the Father is "maker of heaven and earth," this text also proclaims him "Keeper of the sky and sea." There is all our belief, from Hebrew Scripture through Julian of Norwich down to Thérèse of Lisieux and our own day, in the steadfast love of God's unfailing mercy and care. In the introduction of Jesus at the end of the first stanza, Dunstan finds opportunity to say that his conception and birth through Mary and the Spirit was "to bring abundant life." Of course that is inherent in the Creed, but this hymn allows us to make it explicit.

Another part of the viability is that, like the Creed, if this text is to express the historic catholic faith of the Church, it must be truly ecumenical. That it sprang from the pen of a United Church of Canada minister, that it was first published by the Gregorian Institute of America, and that it is now included in a supplement to the authorized hymnal of the Episcopal Church gives its own weighty testimony.

769 I believe in God almighty





Words: Sylvia G. Dunstan (1955-1993); © 1991 GIA Publications, Inc.
Music: *Arfon* (Major), Welsh hymn melody, harm. Carlton R. Young, alt. arr. © 1964 Abingdon Press
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87.87.D

Given the wide implications of this text, it seemed desirable to provide it with two compatible, but contrasting tunes. Since *Domhnach Trionoide* exemplifies the plaintive, searching qualities often found in Gaelic music, the sturdy cheerfulness of the Welsh tune *Arfon* (Major) contrasts well with it. In its original form, *Arfon* is in the minor mode; as such, it appears as early as 1784 in Edward Jones's *Relicks of the Welsh Bards* (see Alan Luff, *Welsh Hymns and Their Tunes*). It poses interesting questions, since that earliest known version is almost identical to the *French Noël "Joseph est bien marié"* as used by Marc Antoine Charpentier (c. 1637-1704) in his *Messe de Minuit.* The minor form is used twice in *The Presbyterian Hymnal 1990,* and some idea of it may be gained by singing the tune as it appears here with the addition of B-flats.

The major version used here is from the work of Carlton R. Young, past president of the Hymn Society, editor of *The Companion to the United Methodist Hymnal,* and editor of *The Methodist Hymnal 1966* and *The United Methodist Hymnal 1989.* It should be sung joyfully, with light grace at about 44 = ♩.

O God of gentle strength

Slowly ♩ = 66

1. O God of gen - tle strength, your love em - bra - ces me. With - in the sure - ness of your care
2. Your wa - ters of re - birth have claimed us as your own. As mem - bers of one bod - y, we
3. And when life's chal - len - ges e - clipse our minds with doubt, let ho - ly wis - dom spark a flame
4. Where will the jour - ney lead? The path may be ob - scure. But prom - ised hope of things un - seen

1. 2. 3. | 4.

my heart rests will - ing - ly.
shall nev - er be a - lone.
to drive the dark - ness out.
will keep our foot - ing sure.

Words: Patricia B. Clark (b. 1938); © Patricia B. Clark.
Music: *Shoshana*, Jane Manton Marshall (b. 1924); © 1994 by Hope Publishing Co., Carol Stream, IL 60188.
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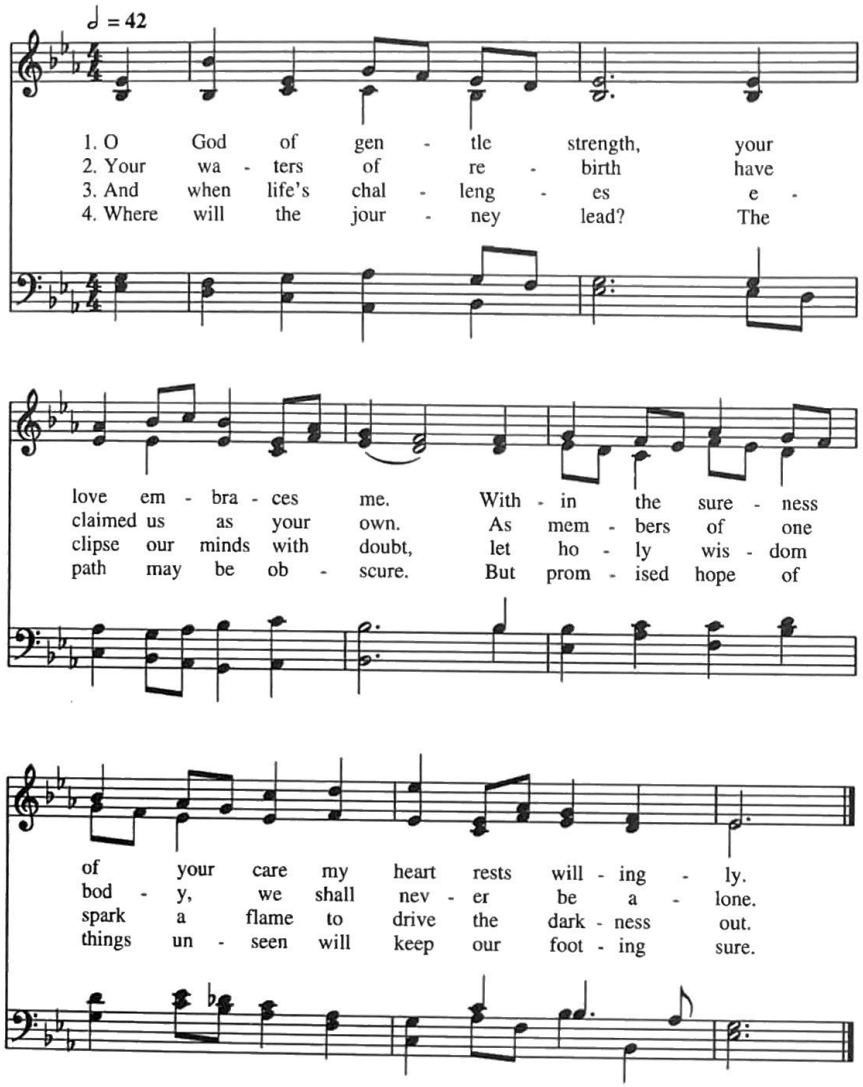
Patricia Clark's text has an unusual tone for a baptismal hymn; while it is God who is ostensibly being addressed, the poem is really speaking words of comfort and assurance to the baptized community. Like Susan Cherwien's "O blessed spring," it speaks of redemption as a journey which is bound to encounter obstacles.

Jane Marshall tells how it was these words in the last two stanzas that caught her attention as she and her family try to understand the alienation that has removed her eldest child, Susie, from their lives. Part of Susie's journey led her to convert to Judaism at Temple Emanu-El in Dallas, and then to seek a cantor's life through studies at Hebrew Union in New York City. During her days at Temple Emanu-El, a member of the Temple Choir exercised a particular ministry of hospitality; and to honor this woman, Rosalie, Susie adopted the Hebrew form of that name, Shoshana. For eight years now, the Marshalls have had no contact with their daughter, but when Jane received this text from the Hymnal Committee, she wrote this beautifully simple tune, naming it for her daughter to express a love that has no other outlet.

The bar lines in this setting, like the bar lines in seventeenth century psalm tunes, delineate text lines and musical phrases rather than strong and weak beats. As it happens, none of the measures actually begin with a strong accent. When asked about this, Dr. Marshall spoke of her growing distrust of anything that emphasizes the verticality of music, saying that nowadays she always begins every choir rehearsal with some form of chant to get her singers thinking about the primacy of words and their natural contours. Although it does not appear in the pew edition of this hymnal, Dr. Marshall's manuscript for this hymn is marked Slowly; that performance direction may be taken to approximate 66 = ♩, so long as the pulse is felt in Half Notes and the phrasing is neither rushed nor breathless.

771 O God of gentle strength



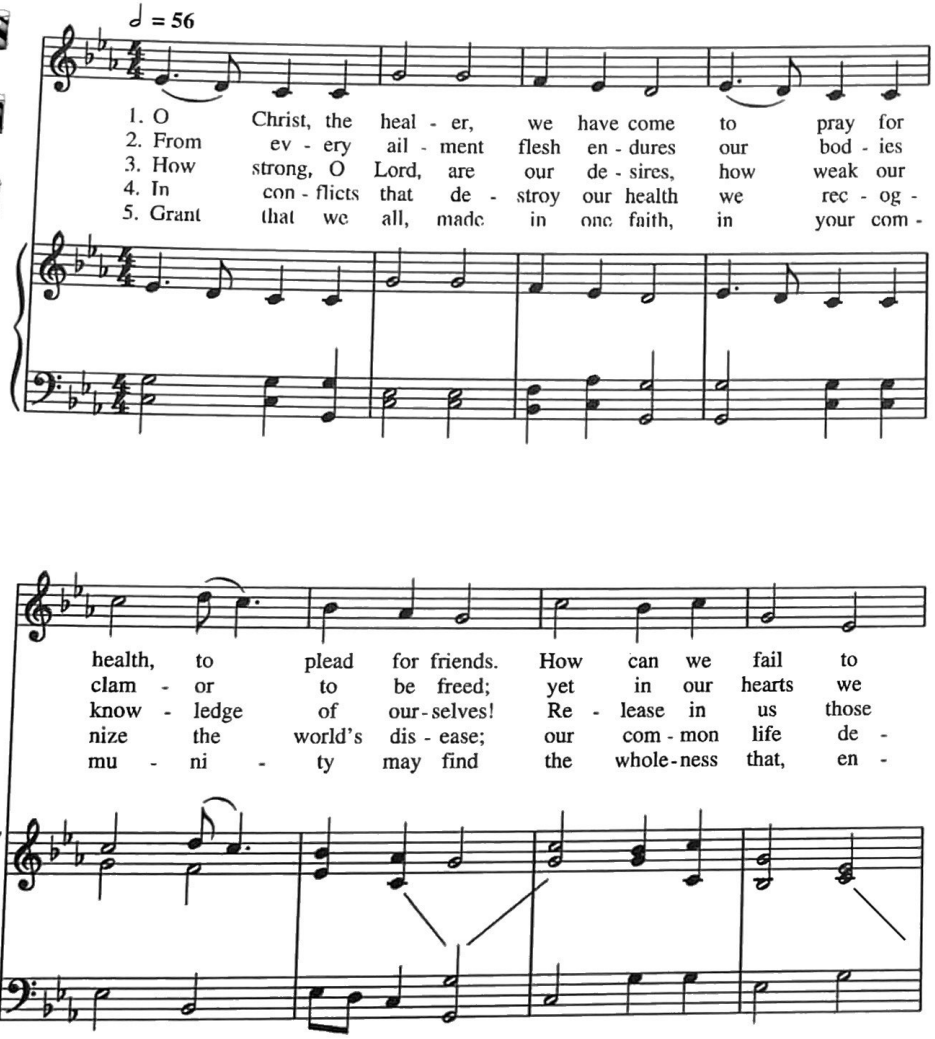
Words: Patricia B. Clark (b. 1938); © 1995 Patricia B. Clark
Music: *Carlisle*, Charles Lockhart (1745-1815)

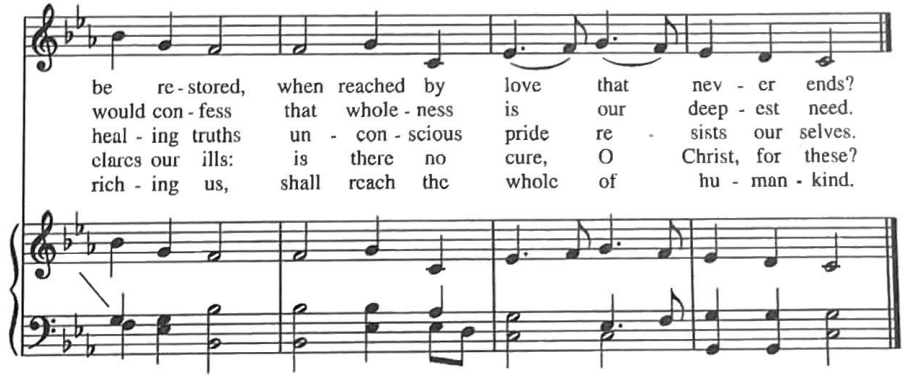
SM

The author of the hymn sent this text to us with the suggestion of *Carlisle* as a tune, an excellent traditional alternative to Jane Marshall's new setting. Notice especially how *Carlisle's* passing tones and appogiaturas illustrate so many images of the text: "gentle strength," "embraces," "waters of rebirth," etc. The steadily mounting intensity of the tune's second half also matches the growing confidence of each stanza: "Within the sureness," "we shall never be alone," "spark a flame," and "promised hope of things unseen."

Despite the 4/4 meter signature, this tune has a larger pulse which should be sung no faster than 42 = ♩. The fine part writing begs to be sung in harmony by all who can, and the goal of the accompanist should be to facilitate that with unobtrusive support.

O Christ, the healer





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Music: *Kedron*, melody att. Elkanah Kelsay Dare (1782-1826); harm. *The Southern Harmony*, 1835; adapt. *Hymnal 1982* © Church Pension Fund
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LM

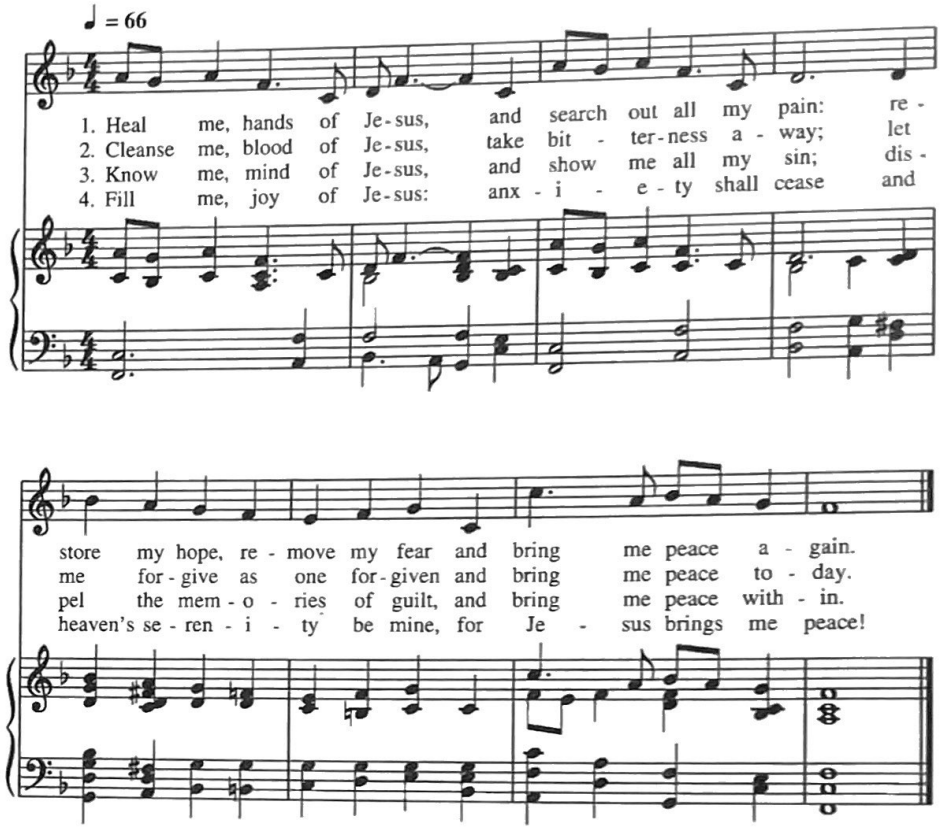
Liturgical forms of offering prayer for the sick and anointing them with oil are found throughout the Church's history. Despite the Continental disapproval of anything which resembled such papist practices as Holy Unction and veneration of the Host, the first Prayer Book of 1549 continued to anoint the sick with oil and to offer communion from the reserved sacrament. By 1552 the liturgy remained, but the anointing and reserved sacrament had disappeared. By the 1662 Prayer Book, the emphasis on sickness as divine retribution was further enhanced, as in the opening collect where the petition to "visite and restore unto this sycke person his former health" is replaced with "Sanctify…this thy fatherly correction…" As late as our American 1928 book, those phrases remained as part of the Collect; even so, permission for Unction or the anointing with oil had returned, at least by title and through two prayers.

On the strength of this, many parishes across the ecclesial spectrum began to make "Spiritual Healing" a part of their liturgical cycles; often these occurred during weekday celebrations of the Eucharist. In recognition of this growing practice, the 1979 Prayer Book gave considerable energy and provided for a wide range of usage under the category of Ministration to the Sick. As the HIV/AIDS crisis escalated during the late 1980s and early 1990s, public healing services took on a new life and tested the strength of the new rites. Their emphasis upon hope and wholeness rather than on sin and punishment did not fail. To this, *The Hymnal 1982* added some important texts such as Timothy Rees's "God is Love, let heaven adore him" (379), but there is still clearly a need for more hymns which speak directly to both individual and societal disease.

F. Pratt Green's "O Christ, the healer" does this beautifully, naming the link between personal and corporate life as "conflicts that destroy our health" and that find relief only when the healing wholeness of life in Christ "shall reach the whole of humankind." To give voice to this poignant text, the Hymnal Committee chose the simple dignity of the early American tune *Kedron.* It is printed here with the 4/4 accompaniment derived by Hilton Rufty from *The Southern Harmony,* but Alec Wyton's more fragrant 3/2 harmonization at 163 in *The Hymnal 1982* may also be used. In any case, the tempo should be about 56 = ♩; faster tempi tend to rob the tune of its simplicity and make the dotted patterns sound flippant.

In addition to its obvious use at Healing Services, this hymn is appropriate for a number of eucharistic propers (Lent IV/A; Epiphany V/B , VI/B or Proper 1/B, VII/B or Proper 2/B; Proper 6/A, 15/A; Proper 8/B, 19/B, 21/B, 25/B; Proper 4/C, 5/C; St. Barnabas, For the Sick, For Social Service), as well as any Daily Office when healing stories are read from the Gospels.

Heal me, hands of Jesus



Words: Michael Perry; © 1982, 1989 Hope Publishing Co., Carol Stream, IL 60188.
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Music: *Sharpe*, Carl Haywood (b. 1949), from *Tunes for Grace*; © 1997 Carl Haywood
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SM

Michael Perry has been one of the most active and influential Anglicans in the great hymn explosion of the last quarter century. In addition to his own considerable output of texts, he has edited a number of collections, as well as encouraging other hymn writers through the quarterly he founded (*Words and Music,* now merged with *Music in Worship*). This hymn, like his well-loved contribution to *The Hymnal 1982* "Blessed be the God of Israel," is directly inspired by scripture. The first stanza comes from the healing of the leper in the synoptic Gospels where Jesus stretches out his hand to touch that which is forbidden (Matthew 8:1-4, Mark 1:40-45, Luke 5:12-14). The second stanza reflects the way 1 John 1:7 speaks of the blood of Jesus as that which cleanses us to true relationship one with another. The two final stanzas continue the pattern of using operative verbs as springboards to reflection and prayer: "know" and "fill" are successors to "heal" and "cleanse." In addition to its obvious use at Healing Services, this hymn is appropriate for a number of eucharistic propers (Lent IV/A; Epiphany V/B , VI/B or Proper 1/B, VII/B or Proper 2/B; Proper 6/A, 15/A; Proper 8/B, 19/B, 21/B, 25/B; Proper 4/C, 5/C; St. Barnabas, For the Sick, For Social Service), as well as any Daily Office when healing stories are read from the Gospels.

Sharpe, another of Carl Haywood's tunes written especially for this hymnal, draws on a number of traditions. In its melodic contours can be heard the legacy of Calvin Hampton, while its rhythmic structure owes much to the spiritual, and the chromatic harmony of the second half is pure Gospel. It is a tribute to Dr. Haywood's technique that all of these elements combine so seamlessly to produce such a fine unity. The tune is named for Sean Sharpe, "a magnificent bass-baritone," who studied with Haywood at Norfolk State University and who sang in Carl's choir at Grace Church, Norfolk. The loss of such a promising young musician in the prime of his life adds poignancy to the tenderness of this hymn. While the mood is reverent and prayerful, the tempo should be hopeful rather than mournful; try about 66 = ♩ .

From miles around the sick ones came 774

♩ = 66

1. From miles a - round the sick ones came, in hope that One they
2. And still they come, new preys of plague, while of - ten in their
3. Re - call us to our mis - sion, Lord, to reach for those cut

heard was Lord would make their souls and bod - ies
rooms of prayer God's peo - ple wor - ship, safe and
off, in pain; to of - fer friend - ship, strength, and

well, with heal - ing touch or sav - ing word.
sound, un - heed - ing, e - ven un - a - ware.
peace and be a faith - ful church a - 1. 2.

3. gain.

Words: Jane Manton Marshall (b. 1924); © 1994 by Hope Publishing Co., Carol Stream, IL 60188. All rights reserved. Used by permission.
Music: *Tucker*, David Ashley White (b. 1944); © 1994 Selah Publishing Co. Inc. LM
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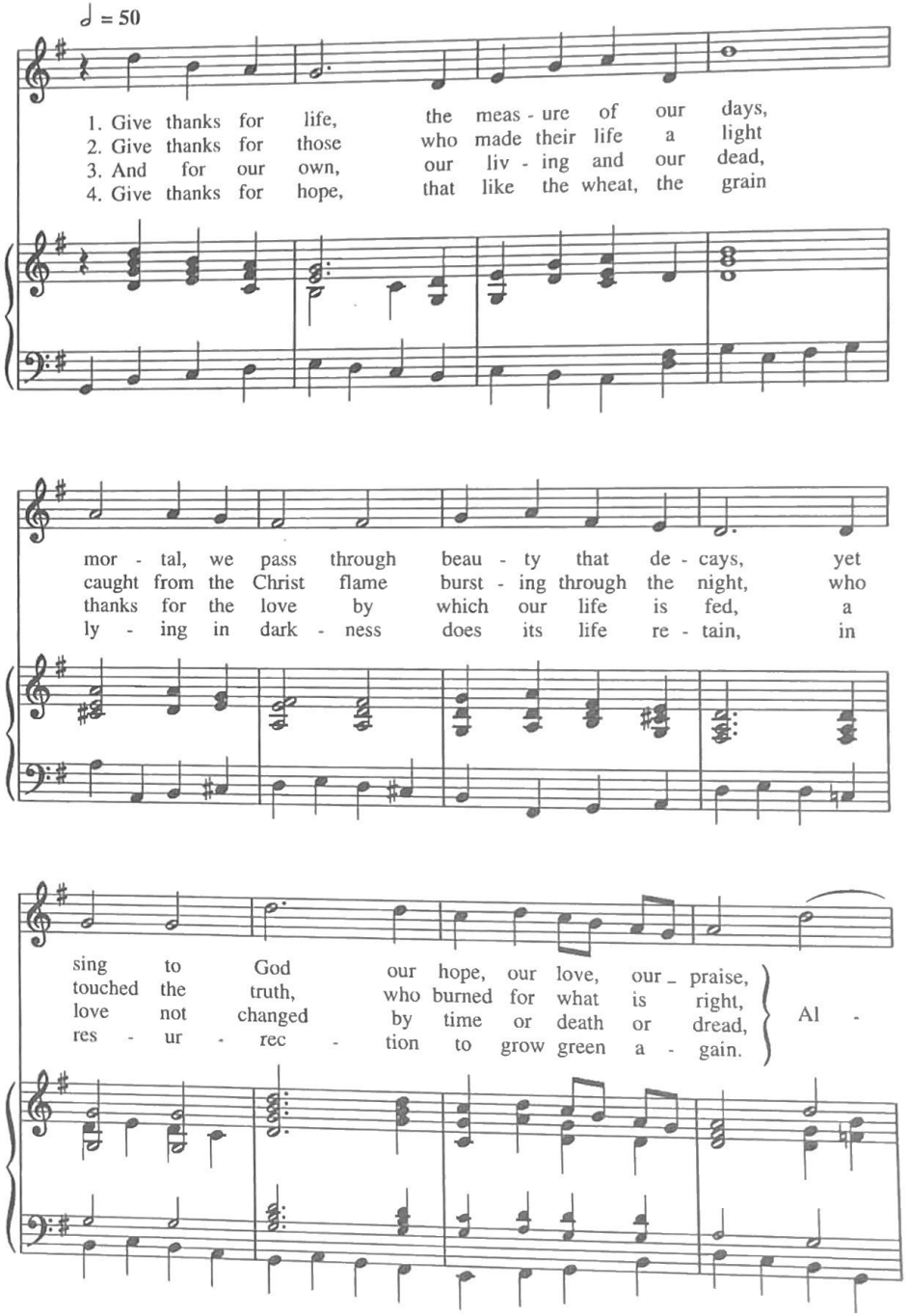
Jane Marshall, long acclaimed as a composer of anthems and hymn tunes, is beginning to be known for her hymn texts as well. She credits Alice Parker with giving her the encouragement she needed, saying "Alice reminded me that there's not much difference between writing a tune and writing a text." Certainly this text supports that view, illustrating well how lines of verse have their own lyricism. This hymn of social responsibility takes its point of departure from similar passages in the Gospels of Matthew, Mark, and Luke, all of which tell of the throngs who sought the healing touch of Messiah:

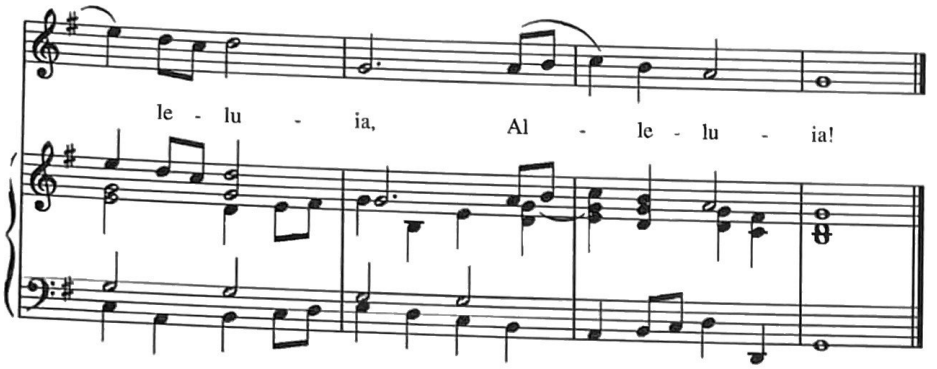
> Jesus went throughout Galilee, teaching in their synagogues and proclaiming the good news of the kingdom and curing every disease and every sickness among the people. So his fame spread throughout all Syria, and they brought to him all the sick, those who were afflicted with various diseases and pains, demoniacs, epileptics, and paralytics, and he cured them. And the great crowds followed him from Galilee, the Decapolis, Jerusalem, Judea, and from beyond the Jordan. [Mt 4:23-25, NRSV]

In speaking about this text, Dr. Marshall said she wrote it specifically as a challenge to herself and to the Church at large to stir the complacency that tried to ignore the crisis of HIV/AIDS (stanza two) and that still tries to ignore the plight of the homeless and the unloved (stanza three). In addition to its obvious use at Healing Services, this hymn is appropriate for a number of eucharistic propers (Lent IV/A; Epiphany V/B , VI/B or Proper 1/B, or Proper 2/B; Proper 6/A, 15/A; Proper 8/B, 19/B, 21/B, 25/B; Proper 4/C, 5/C; St. Barnabas, For the Sick, For Social Service), any Daily Office when healing stories are read from the Gospels, as well as for Propers of social responsibility (Epiphany VII/C or Proper 2/C; Proper 10/C, 21/C; For Social Justice).

In seeking the right tune for this text, the Hymnal Committee wanted a tune which would warm the hearts of the singers, a tune which has an equal power with the text to convict and convert to right action. The embracing warmth of David Ashley White's *Tucker* seemed exactly right. Interestingly enough, its name honors the Rev. James Lydell Tucker, an Episcopal priest whose ministry—as a missionary to Liberia, as a hospital chaplain, and as rector of an urban parish in Houston—exemplified concern for the very issues that led Jane Marshall to write the hymn. As if to exemplify that, this simple, effective tune moves almost exclusively by step, except for consistent upward stretches of a fourth, the interval most likely to impart a feeling of yearning. It should be sung with noble dignity (about 66 = 𝅗𝅥), supported by restrained, but rich organ registration.

Give thanks for life





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Music: *Sine nomine*, Ralph Vaughan Williams (1872-1958); © Oxford University Press
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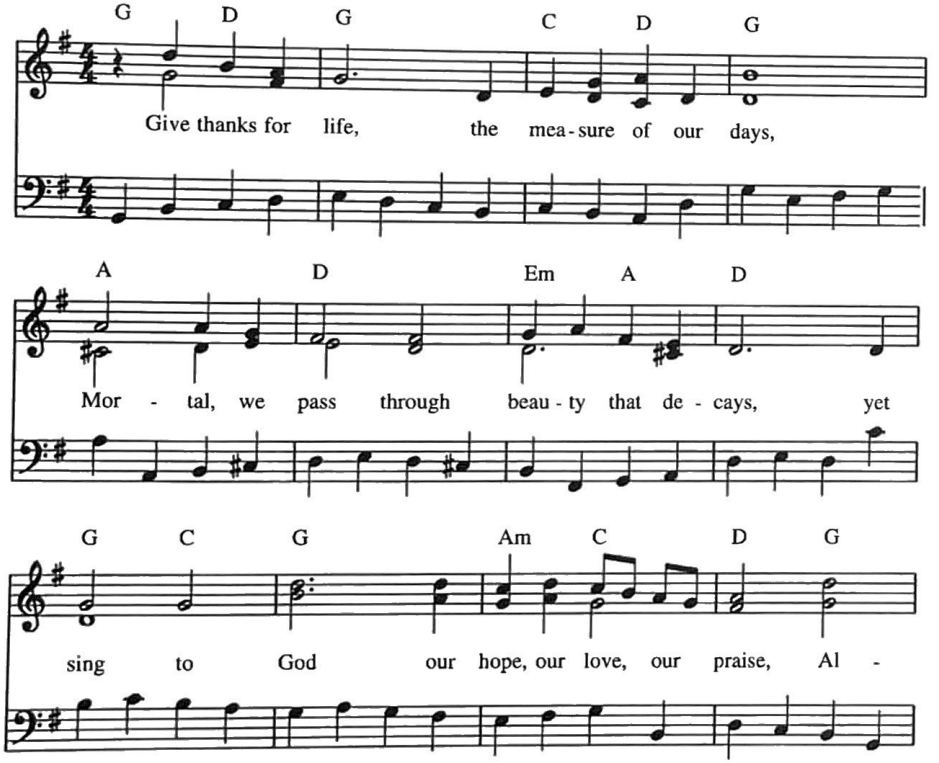
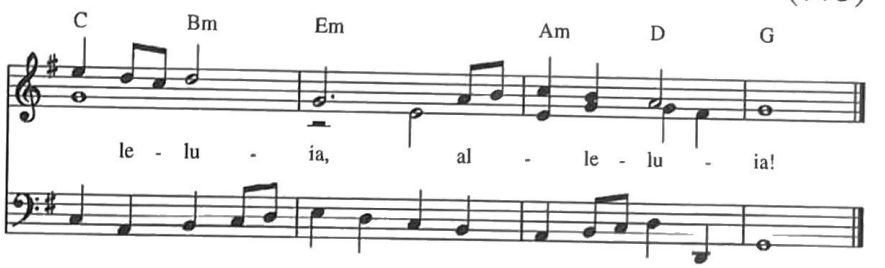
10 10 10 with Alleluias

Simplified accompaniment





In an ensemble of keyboard and guitars, the keyboard player should use the guitar chords above the staff instead of the printed accompaniment.

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Music: *Sine nomine*, Ralph Vaughan Williams (1872-1958); © Oxford University Press
Arr.: Robert Roth (b. 1928)
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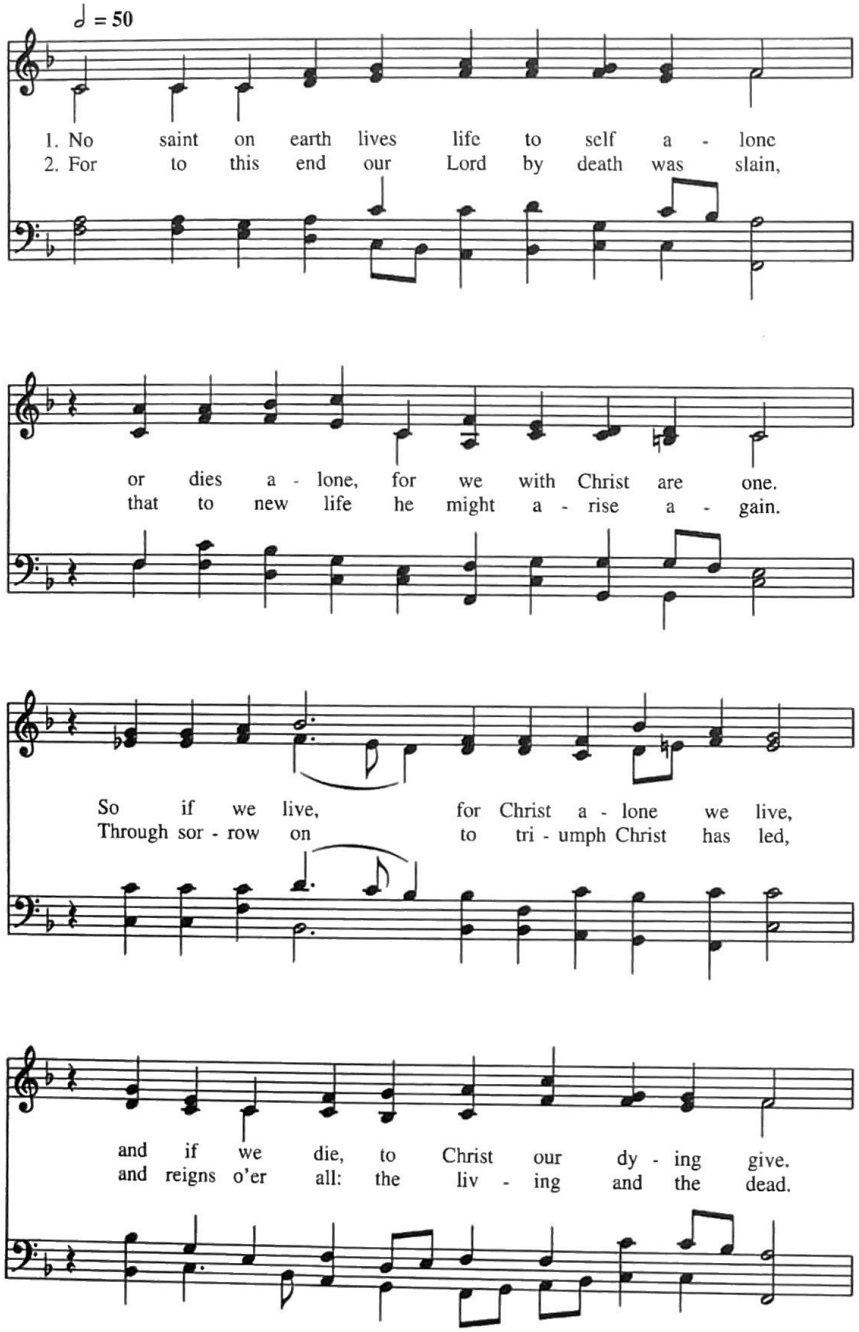
10 10 10 with Alleluias

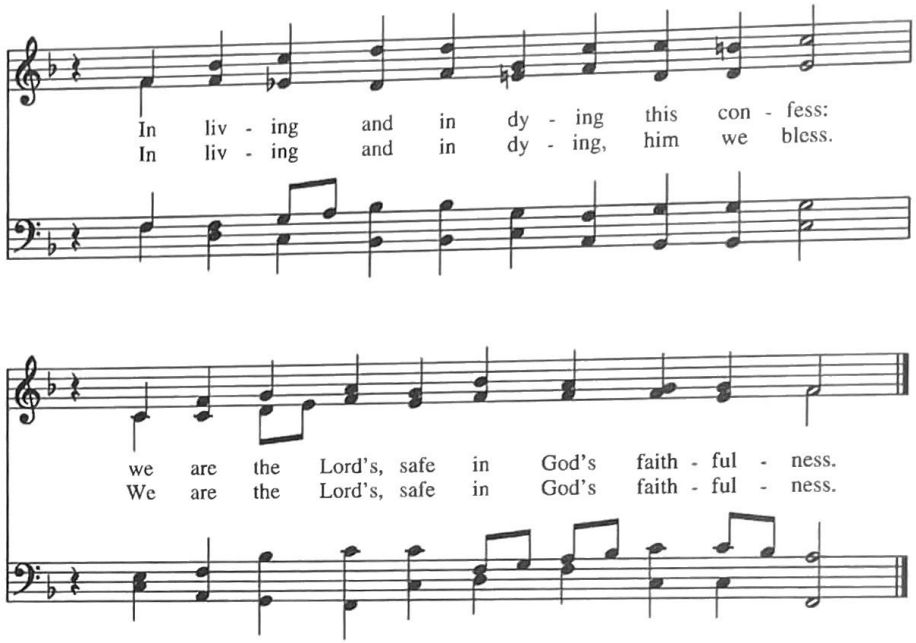
The obsequies of death have been slowly, but noticeably changing throughout the last two centuries. Those who live in New England, where pre-Revolutionary cemeteries abound, can see visible reminders of this change on tombstones; almost exactly on the stroke of 1800, the *memento mori* of skull and crossbones gives way to the restraint of weeping willows and classical urns. Similar changes are found in the liturgies; the 1662 Prayer Book gave "hearty thanks, for that it hath pleased thee to deliver this our *brother* out of the miseries of this sinful world," while the 1789, 1892, and 1928 American books altered that to give "hearty thanks for the good examples of all those thy servants, who having finished their course in faith, do now rest from their labors." The alterations made in the 1979 book are summarized by the note on page 507 which proclaims that "The liturgy for the dead is an Easter liturgy [which] finds all its meaning in the resurrection."

Despite this bold proclamation, hymnody has been slow to catch up. Shirley Murray's "Give thanks for life" is a major step in closing the gap between theology and practice. Its opening words affirm the meaning and joy of life, even in the midst of death. Stanza two, like the earlier American Prayer Books, blesses the godly example of those who have gone before us, while stanza three recalls the poignant beauty of Shakespeare's truth in the one-hundred-sixteenth sonnet: "love is not love Which alters when it alteration finds..." The final stanza employs the Johannine/Easter image of grain awaiting the new life of spring as a metaphor for death and resurrection. With careful sensitivity, this hymn might find meaningful use as much in healing services as in burial offices.

Surely Ralph Vaughan Williams's noble *Sine nomine,* one of the most popular hymn tunes of this century, needs no introduction. Its wide popularity, however, does give rise to the following caution—it is a broad, English cathedral Tuba Tune, not an American Quick Step March, which should be sung about 50 = ♩. This *Leader's Guide* includes a simplified accompaniment from the publication *Simplified Accompaniments: 97 Hymns from The Hymnal 1982,* John E. Williams, Editor, © 1994 The Church Pension Fund.

776 No saint on earth lives life to self alone





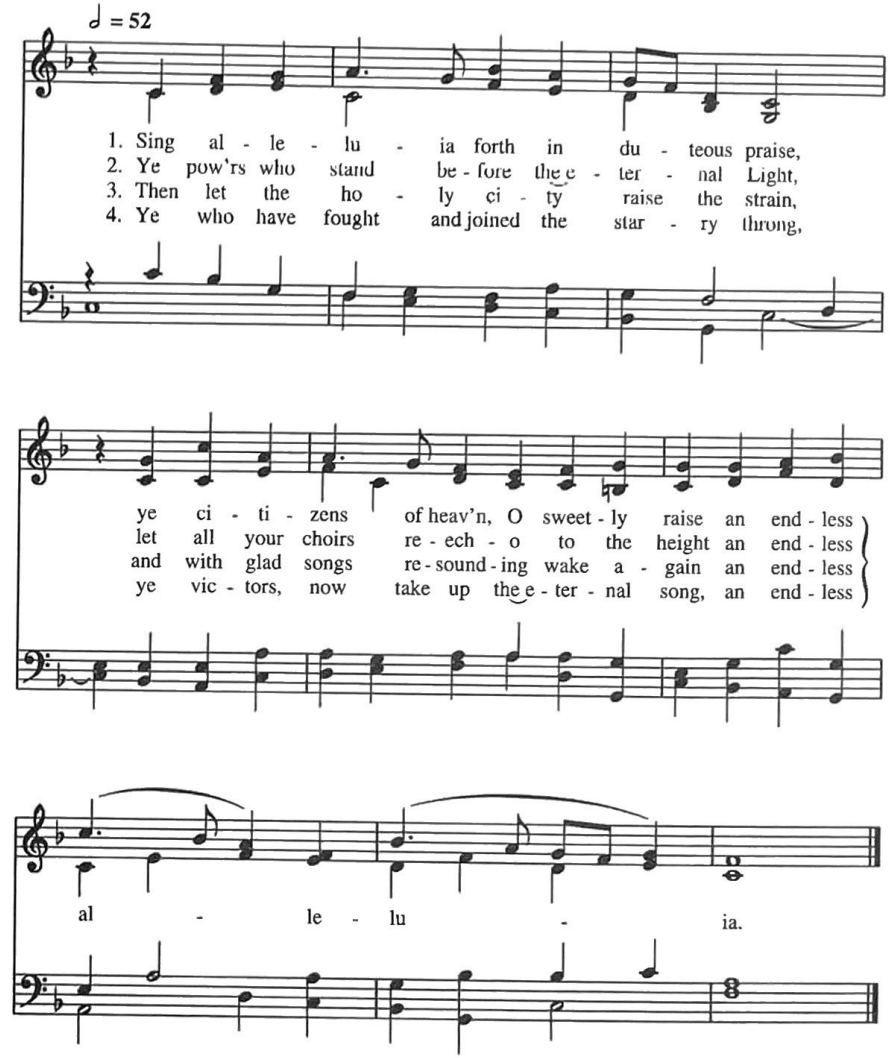
Words: J. W. Schulte-Nordholt; tr. Norman J. Kansfield; © Norman J. Kansfield
Music: *Song 1*, melody and bass Orlando Gibbons (1583-1625); harm. Ralph Vaughn Williams (1872-1958), alt., from *Hymns for Church and School* 1964; harm. © Oxford University Press 10 10.10 10.10 10

This metrical version of Romans 14:7-9 attracted the attention of many when it appeared in Erik Routley's fine hymnal for the Reformed Church in America, *Rejoice in the Lord* (Grand Rapids, 1985). The original version was written in Dutch by J.W. Schulte-Nordholt, and first appeared in the Dutch Reformed Church's 491 *Gezangen* (Gravenhage, 1973). Norman Kansfield translated it for *Rejoice in the Lord,* condensing four stanzas to two. In 1988, he wrote a third stanza based on Philippians 2:5-11, which does not appear in this hymnal.

In the 1979 Book of Common Prayer these verses from Romans are part of the anthems sung at the entrance rite of the Burial Office. As such, and according to the permission of the rubric of Rite II Burial, this would be an ideal hymn to sing in place of the anthems. It has been set to one of the finest tunes of the Anglican tradition, Orlando Gibbons's *Song 1*. This solemn tune mirrors exactly the theology expressed by the Prayer Book that resurrection joy "does not make human grief unchristian." At the same time, the soaring phrase in the fifth line reminds us of the hope that allows us to sing that "we are [indeed] the Lord's, safe in God's faithfulness."

Choirs and congregations, alike, should be encouraged to sing the harmony parts by the organist's skillful leadership. The subtle addition of more intense stops as the tune progresses will do much to support vital and meaningful singing of this beautiful marriage of tune and text; 50 = 𝅗𝅥 .

Sing alleluia forth in duteous praise 777



5. Your songs of triumph shall forever ring
the hymns which tell the honor of your King,
an endless alleluia.

6. Such song is rest and food and deep delight
to saints forgiven; let them all unite
in endless alleluia.

7. Almighty Christ, to thee our voices sing
all laud forevermore; to thee we bring
an endless alleluia.

Words: Latin, 5th-8th cent.; ver. *Hymnal 1940, Tr.* © *1941, 1943, 1961, 1981* Church Pension Fund
Music: *Piepkorn*, Robert Buckley Farlee (b. 1950); © 1995 Robert Buckley Farlee

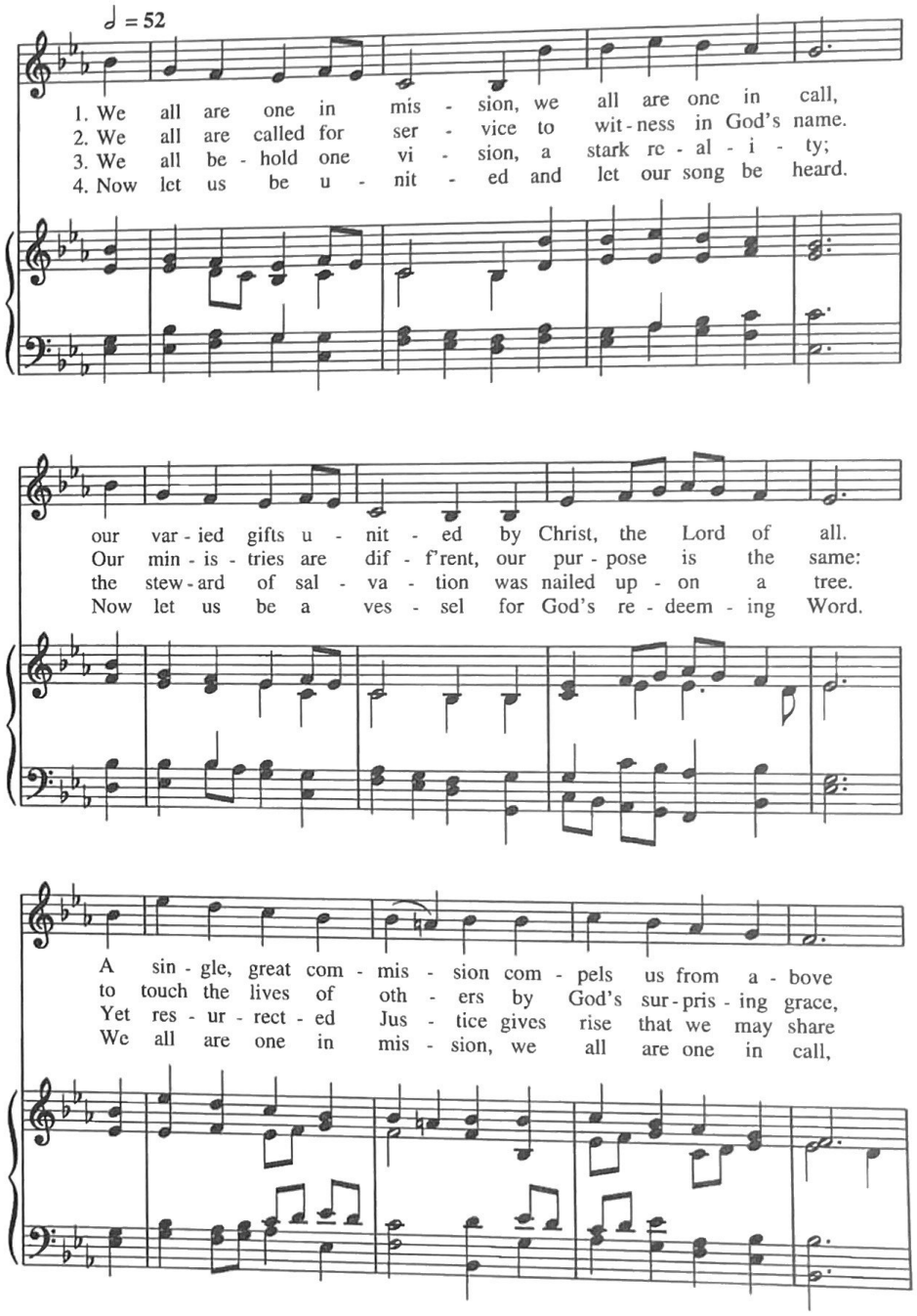
10.10.7

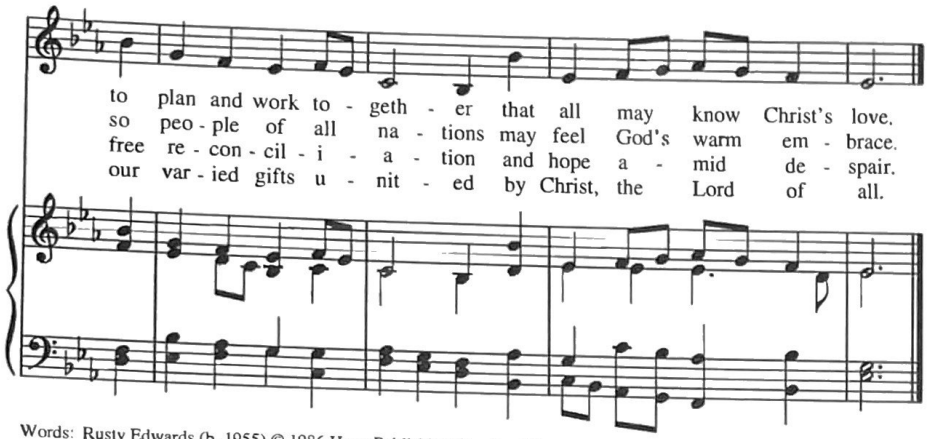
Joseph Herl's article on this text in *The Hymnal 1982 Companion* calls it "the liturgical version of Mardi Gras. Like 'Alleluia, song of gladness,' it is a farewell to the alleluia." Unlike "Alleluia, song of gladness," however, this text is set in a more cosmic context, which gives it a life beyond The Last Sunday after the Epiphany. The references to both earthly and heavenly beings makes this hymn appropriate to the feasts of St. Michael and All Angels, All Saints', Apostles, Martyrs, Pastors, Teachers, in fact, to almost any saint's day imaginable. It is also appropriate to later Sundays in Eastertide.

The last two hymnals, *1940* and *1982,* have matched this text to Percy Carter Buck's fine tune *Martins;* while there was no thought on the part of the Hymnal Committee to supplant *Martins* out of musical dissatisfaction, the fact remains that it has never achieved the wide use that this text deserves. Interestingly enough, those were the same feelings that motivated Lutheran pastor and composer Robert Buckley Farlee to compose *Piepkorn* for this text. He tells of looking through *The Hymnal 1940* for under-used texts and being astonished that he had never encountered "Sing alleluia forth." According to his recollection, the text entered his consciousness, and the tune "wrote itself." It is named for Pastor Farlee's mentor at Concordia Seminary, Arthur Carl Piepkorn (1907-1973). Professor Piepkorn, a systematic theologian and specialist in 16th century paleography, died at the height of the Missouri Synod fundamentalist controversies, before his name was cleared of the taint of heresy. It is indeed an honor that such a fine tune should perpetuate his name and legacy.

Like *Sine Nomine, Engelberg,* and *Martins,* this is a broad unison tune in the best Anglican style. It should be sung with purpose and with exaltation at about 52 = 𝅗𝅥. It is the particular care of the organist to help the singers catch a breath somewhere in the second line so that the final alleluia of each stanza may soar.

We all are one in mission





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Music: *Nyland*, Finnish folk melody; adapt. and harm. David Evans (1874-1948); harm. © Oxford University Press
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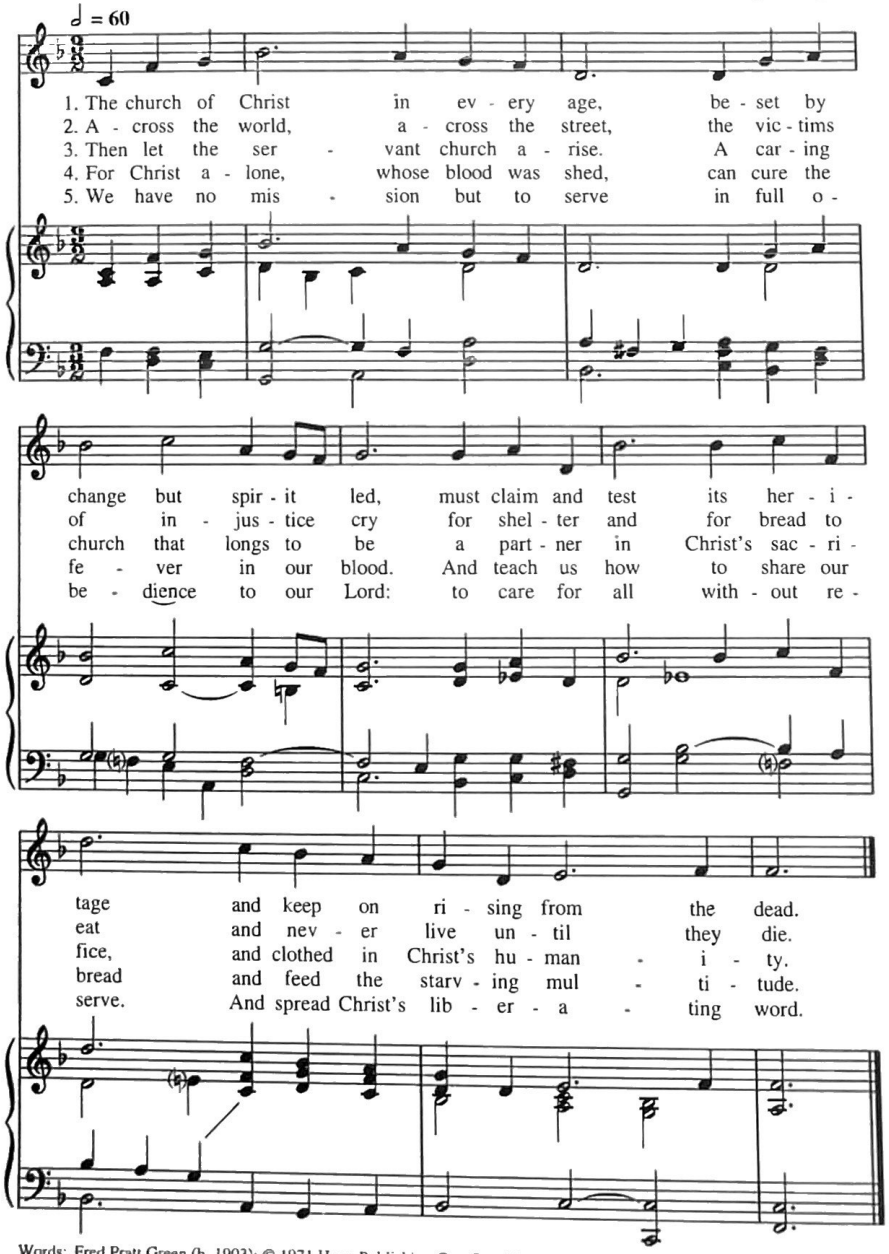
76.76. D

The Rev. Howard M. Edwards, III, Pastor of Gloria Dei Lutheran Church in Rockford, Illinois, prefers to be known more simply as Rusty; he says that the inspiration for this hymn came in a letter from his bishop about a new mission campaign. As he prayed over both the letter and various passages of scripture related to it, the hymn began to materialize. It is, indeed, a sterling contribution to a vastly depleted repertoire: the 19th century, the great age of mission and evangelism, had different values from ours, and many if not most of their hymns reflect those colonial, paternalistic, white-man's-burden attitudes. The value of this hymn is that it makes our own lives the subject of evangelism, not the benighted people of distant lands. At the same time, it does not diminish either the urgency of the Gospel or the call "to touch the lives of others by God's surprising grace." The emphasis on unity of mission (Ephesians 4:4-6) connects the text to the Opening Acclamations of Baptism, even as the pervasive theme of the Great Commission (Matthew 28:18-20) and the varieties of gifts makes it appropriate to Ordination, Celebration of a New Ministry, and any parish or seminary installation of vestry, trustees, church school teachers, etc.

The words were intended for use with Dale Wood's tune *Accord,* which Pastor Edwards knew from a Moravian hymnal. In talking with Rusty Edwards, he seemed bemused that his text has gone so far; with genuine amazement, he recounted at least eight tunes to which it has been set in various hymnals and supplements. The Hymnal Committee chose *Nyland* for several reasons: the most basic is its singable familiarity; the second is that unlike many rowdy tunes which have been used in other places (e.g., *Morning Light,* best known as "Stand up, stand up, for Jesus"), *Nyland* allows the text to be savored and to permeate the singer as it is being sung; finally, *Nyland* climaxes at exactly the right moment of each stanza ("A *sin*-gle great commission", "to *touch* the lives of others", and "We *all* are one in mission").

The only negative aspect of *Nyland,* aside from the poet's choice of *Accord,* is that many Episcopalians know it best from *The Hymnal 1940* where it was paired with "In heavenly love abiding." *Nyland* is appropriately sung dreamily to that text; for use with "We all are one in mission," it needs to be sung more fully, with forward motion, intentionality, and urgency to match the vibrancy of the text. Try about 52 = 𝅗𝅥 .

779 The church of Christ in every age



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LM

To the presumption that "mission statements" are a phenomenon of our age of exponential change, Pratt Green's text suggests that the Church has had to redefine itself "in every age" in order to keep its eternal mission clear. While texts with this theme have themselves been something of a phenomenon over the last quarter century, no small part of the attractiveness of this one is its emphasis on both Sacrament and Word. Instead of making specific reference to individual passages of Scripture, Dr. Green has internalized the Gospel imperative, making this text appropriate to a number of eucharistic propers and saints' days (St. Mark, Sts. Peter and Paul, St. Bartholomew, Thanksgiving Day, Trinity Sunday/A, Proper 23/A, 25/A, 26/A, 29/A; Easter VI/B; Proper 24/B; Epiphany VI/C or Proper 1/C, Epiphany VII/C or Proper 2/C; Easter V/C; Proper 10/C, 16/C, 17/C, 21/C; Of a Missionary I and II, For All Baptized Christians, For the Ministry, For the Mission of the Church, etc.) and parallel Gospel readings in the Daily Office.

There were ecumenical reasons to follow the lead of the Presbyterian, Lutheran, and United Church of Christ hymnals in matching this tune to the longtime Anglican favorite *Wareham*. Perhaps it was precisely because *Wareham* has been such a serviceable tune in Episcopal hymnals that it seemed the wrong choice here. The searching, probing quality of *Dunedin,* with its unusual tracing of a melodic seventh in the first four notes and subsequent outlining and rising sixths, however, seems very apt. Accompanists can help singers sense the evocative power of these intervals and the stretching so necessary to the dotted Half Notes by their own use of expansive intensity; 60 = ♩. *Dunedin* (pronounced *dun-EE-d'n*) is named for the New Zealand community where composer Vernon Griffiths lived and worked as musical director of Dunedin Technical College. More information about both the tune and its composer are available in the volumes of *The Hymnal 1982 Companion.*

Lord, you give the great commission

♩ = 108

1. Lord, you give the great com - mis - sion: "Heal the sick and preach the word." Lest the church ne - glect its mis - sion, and the gos - pel go un - heard, help us wit - ness to your pur - pose
2. Lord, you call us to your ser - vice: "In my name bap - tize and teach." That the world may trust your prom - ise, life a - bun - dant meant for each, give us all new fer - vor, draw us
3. Lord, you make the com - mon ho - ly: "This my bod - y, this my blood." Let us all, for earth's true glo - ry, dai - ly lift life heav - en - ward, ask - ing that the world a - round us
4. Lord, you show us love's true mea - sure: "Fa - ther, what they do, for - give." Yet we hoard as pri - vate trea - sure all that you so free - ly give. May your care and mer - cy lead us
5. Lord, you bless with words as - sur - ing: "I am with you to the end." Faith and hope and love re - stor - ing, may we serve as you in - tend and, a - mid the cares that claim us,

Refrain

with re - newed in - teg - ri - ty.
clos - er in com - mun - i - ty.
share your chil - dren's lib - er - ty.
to a just so - ci - e - ty.
hold in mind e - ter - ni - ty.

With the Spir - it's gifts em - power us for the work of min - is - try.

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Music: *Abbot's Leigh*, Cyril Vincent Taylor (1907-1991); © 1942.
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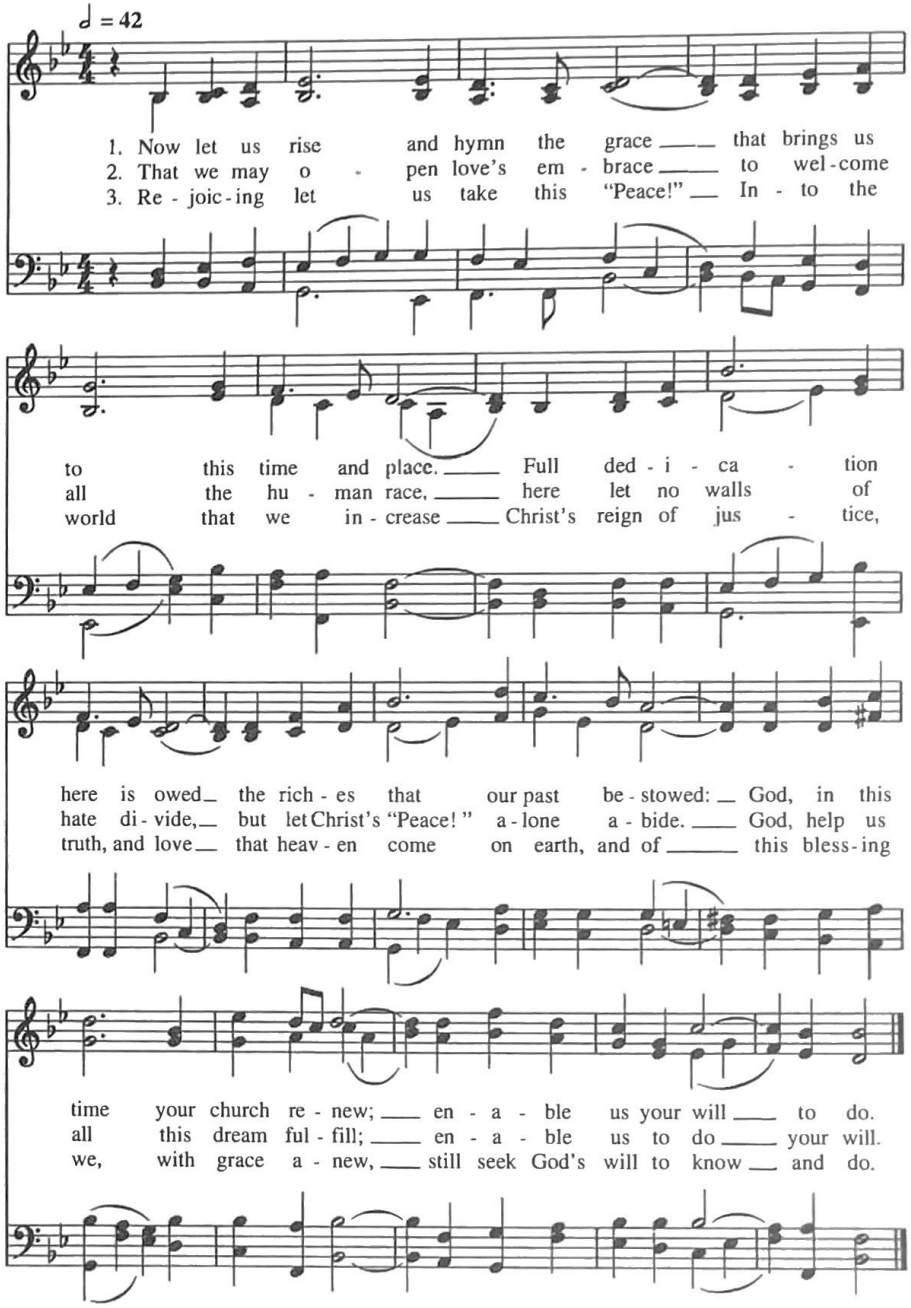
87.87D

Ray Glover's *The Hymnal 1982 Companion* article on this great hymn traces the scripture inspiration for each stanza: "Heal the sick and preach the word," Mt. 10:8; "In my name baptize and preach," Mt. 28:19; "This my body, this my blood," Mt. 26:26-29; "Father, what they do forgive," Lk. 23:34; and "I am with you to the end," Mt. 28:20. Since its first appearance in the Yale Divinity School's supplemental hymnal *Laudamus* in 1980, it has rapidly become one of the most popular new hymns of the last quarter of this century. It is sung regularly at conventions, ordinations, baptisms, and installations, in addition to the various propers of the year outlined above where the mission of the Church is the focus.

This hymn has been sung to a number of popular 87.87.D. tunes; among them are *Hyfrydol, Austria,* and *Abbot's Leigh. The Hymnal 1982* printed it to Alec Wyton's fine *Rowthorn,* a tune he composed for the text to honor its author. Sadly, that tune has not been embraced as warmly as could be wished, and we received many requests to print this useful text to one of the more familiar options. Our unanimous choice, in that case, was *Abbot's Leigh,* the tune which the author had in mind from the beginning.

This splendid tune was written in 1941 by the late Cyril Vincent Taylor, sometime precentor of Bristol and Salisbury Cathedrals, who was working for the Religious Broadcasting Department of the BBC at the time of its composition. The Battle of Britain had reached its peak in the fall of 1940, when for fifty-seven consecutive nights more than two-hundred German bombers flew over British air space, terrorizing the people and demolishing such landmarks as Coventry Cathedral. Under these circumstances, it was unthinkable that the hymn tune Austria, which served as the German national anthem (*"Deutschland, Deutschland, über alles"*), could be used, even to John Newton's strong text "Glorious things of thee are spoken." Canon Taylor wrote *Abbot's Leigh* as a substitute; it became an immediate success in England, but it has taken more time to enter the American repertoire. It should be sung with great strength; 108 = ♩, but the real pulse is the 𝅗𝅥. . Singing this hymn in 3 instead of in 1 robs it of dignity and purpose.

Now let us rise and hymn the grace



Words: John L. Hooker (b. 1944)
Music: *Owen*, John L. Hooker (b. 1944)
© 1993 John L. Hooker

88 88

In the spring of 1986, St. Philip's in the Hills, Tucson, was preparing a full schedule of festive events to celebrate the fiftieth anniversary of the parish's founding on Christmas Eve. No small part of these events was the re-opening of the expanded nave and the dedication of the new Holtkamp organ in September. The Fiftieth Anniversary Committee also commissioned an official hymn to be sung at various services throughout the fall. The Rev. Don Baker, a retired Methodist minister and a new parishioner at St. Philip's, was selected to write the text; as Rector's Associate for Music and Liturgy, I was asked to write the tune. At my request, Mr. Baker agreed to complete the words first so that the style of the music would reflect their ethos; at the same time, our rector, the Rev. Dr. Roger Owen Douglas, humorously reminded me that Parry's *Jerusalem* was his all-time favorite hymn tune. Mr. Baker's finished text was a powerful inspiration: it managed not only to evoke the grandeur of the desert and our view of the Catalina mountains through the great East window, but it also captured the urgent sense of mission which has made St. Philip's such a great parish. Each stanza ends with the prayer, "Lord in this time, your Church renew; Enable us your will to do." With that and the rector's gentle hint, *Owen* (named for Dr. Douglas) emerged in a matter of hours. It is cut unashamedly from Edwardian fabric, and it demands a great deal of the singers (the range exceeds even "Silent night" by a half-step). My experience over the years, however, is that when it is sung at the proper speed, congregations give themselves willingly and sing the high F as bravely as any of its lower neighbors. The proper tempo is 42 = 𝅗𝅥.

The present text was written for this tune on Mr. Baker's model and first sung at the Installation of the Very Rev. Dr. William R. Rankin as President and Dean of Episcopal Divinity School in the fall of 1993. At the urging of the faculty, the trustees officially adopted the text as The EDS Hymn, and it appears in this collection with their permission and blessing. For obvious reasons, the word "School" in stanza one has been changed to "Church." Like its model, this text speaks to the mission of the Body of Christ even as it celebrates the gifts of its heritage. In addition to use with the Occasional Propers For the Mission of the Church and For Vocation in Daily Work, this hymn is useful for church conventions, and for the Dedication or the Anniversary of the Dedication of a Church.

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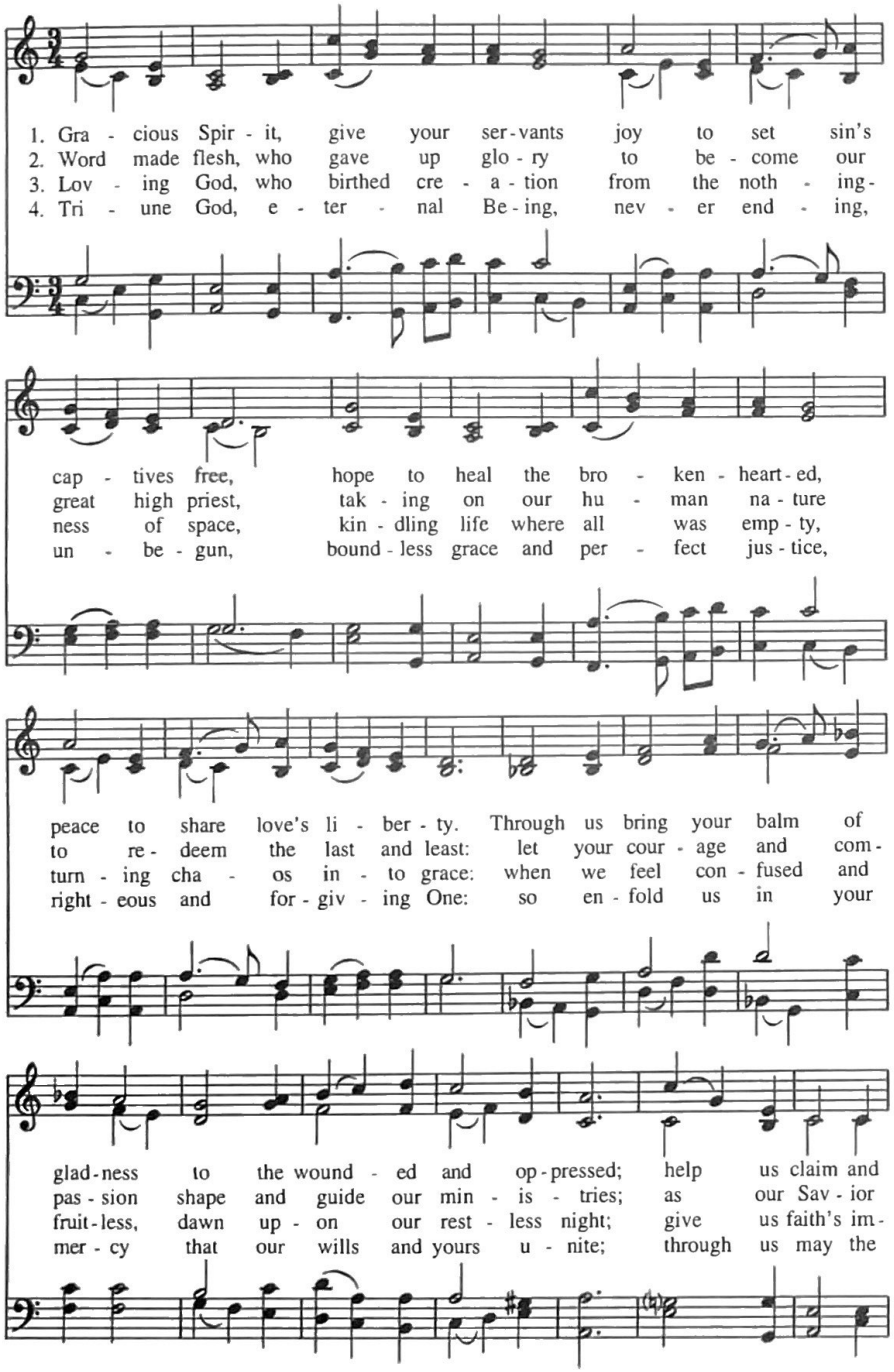
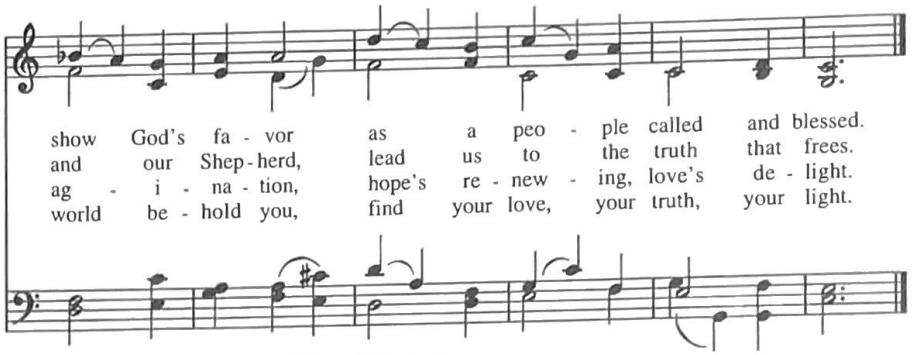
782 Gracious Spirit, give your servants





Words: Carl P. Daw, Jr. (b. 1944); © 1997 Hope Publishing Co.
Music: *Abbot's Leigh*, Cyril Vincent Taylor (b. 1907);
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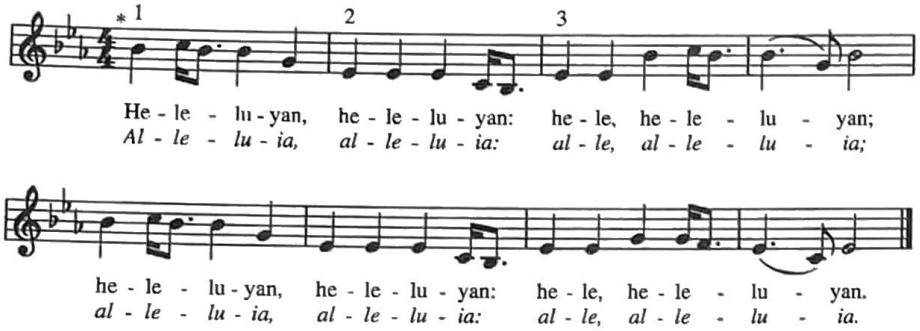
87.87.D

This beautiful hymn to the Holy Trinity was written for the Consecration of the Rt. Rev. Andrew D. Smith, Bishop Suffragan of the Diocese of Connecticut, on May 4, 1996. Because the chief act of Ordination and Consecration is the invocation of the Spirit at the laying-on of hands, this hymn reverses the normal order of Trinitarian praise, beginning with the Holy Spirit and ending with God the Father. Another feature worthy of note is that this Consecration hymn prays for the Church, the whole Body of Christ, rather than for the bishop-elect. This is a powerful theological statement at a Consecration, and it also increases the use of this hymn beyond that liturgy. Finally, it is worth noting that Dr. Daw's care in using inclusive language for the fourth stanza has resulted in a doxology which truly expands our praise of God ("neverending, unbegun"), while uniting Incarnation to mission ("through us may the world behold you, find your love, your truth, your light").

Because *Abbot's Leigh* was the poet's preferred tune, it was gladly embraced for the text here. *Abbot's Leigh* and aspects of its performance are discussed above at Hymn 780, "Lord, you give the great commission."

783

Heleluyan
Alleluia



* *May be sung as a round.*

Setting: Muscogee (Creek) Indian, tr. Charles Webb
Transcription © 1989 by The United Methodist Publishing House.
Used by permission.

This vigorous Native American alleluia works beautifully as a three-part round. It may be sung in unison before dividing into three parts, with parts two and three beginning one measure after the preceding voice. While the Latin *alleluia* may be used, the flavor of the Muscogee vowels are a fine, resiny match to the quality of the vocal line (Heh-leh-loo-yahn). During Eastertide or on other great feasts (All Saints' Day, Christmas, Pentecost) this would provide a small gathering with an exciting eucharistic song of praise that needs neither choir nor instruments.

Hallelujah! We sing your praises!
Haleluya! Pelo tsa rona

784

This electric praise song from Anders Nyberg's South African collection *Freedom Is Coming* has a eucharistic text in the best catholic tradition; that is to say, it understands the gathering of the community and the celebration of the Eucharist to point to mission and service. In stanza one, the words of institution ("I am wine, I am bread") are followed immediately by a paraphrase of the Gospel imperative to be with the least ("Give to all who thirst and hunger!"). Stanza two binds the community together by remembering the synoptic saying of Jesus that all who do God's will are his sisters and brothers (Mt. 12:50, Mk. 3:34, Lk. 8:21). This stanza was not in the original Nyberg collection, but it has been substituted for his original second stanza

> Now he sends us out
> Strong in faith, free of doubt
> Tell all men the joyful Gospel

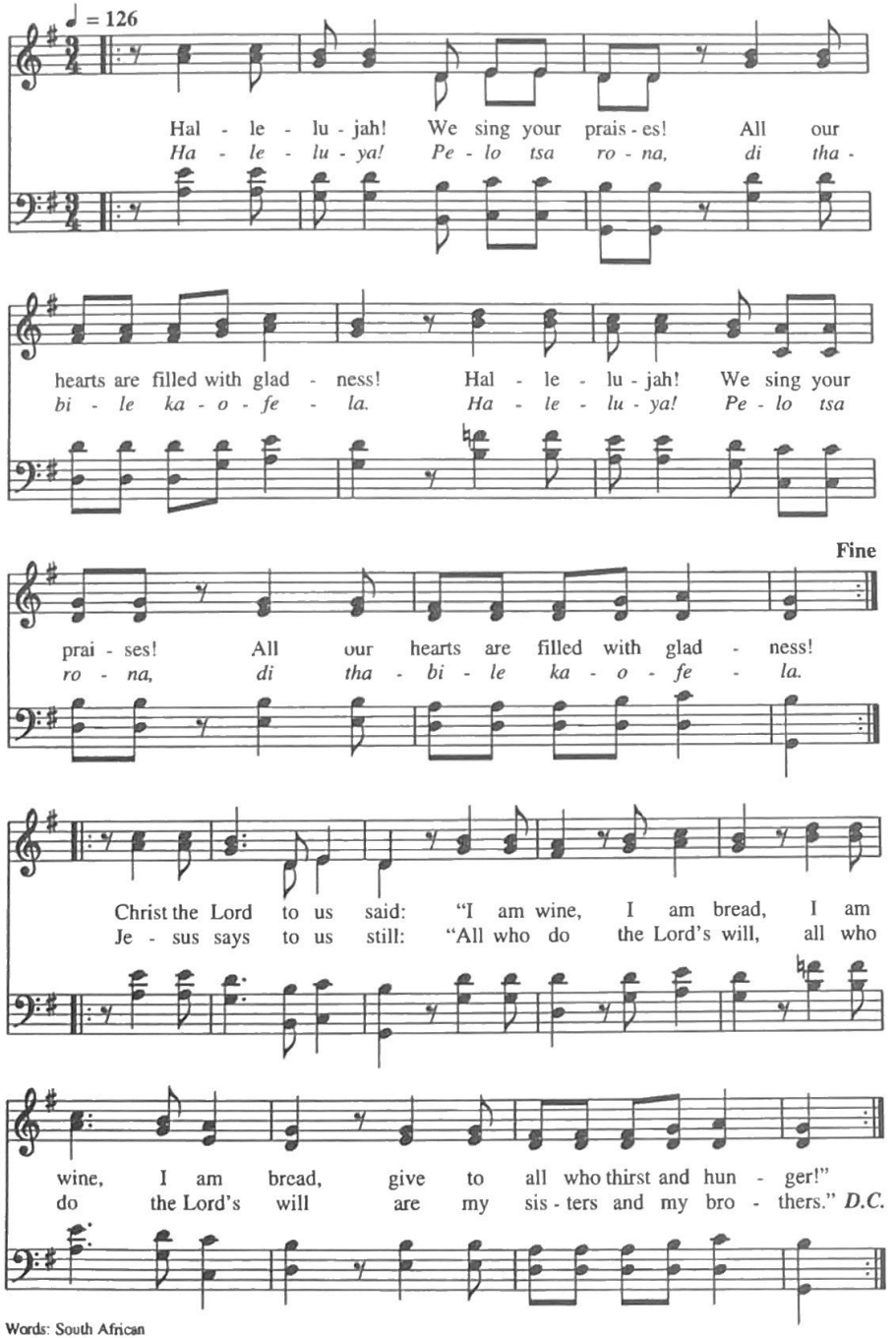
not because of the sexism in the last line, but because in the global context, it seems an inappropriate theological statement. Historically, a host of Christian classics, from Anselm's *Cur Deus homo?* to Kathleen Norris's *The Cloister Walk,* give ample testimony that "free from doubt" is not the equivalent of "strong in faith." As we pondered this question, images of the centuries of abuse heaped on South Africa, supported and maintained—and now at last acknowledged—by religious people full of certitude, filled the room, making it easy to delete this stanza.

This is vocal music, intended to be sung vibrantly and unaccompanied; it is best taught by rote so that the rhythms enter the soul liltingly. This makes the syncopations fall into place effortlessly, a desirable end which is also furthered by breathing on the Eighth Rests. Nyberg suggests a brisk tempo (126 = ♩); since this piece alone in his collection is in Sotho and since that tradition values drumming, Nyberg suggests a polyrhythmic drumming and clapping pattern of three against two, i.e., three equal Quarter Notes co-existing with two dotted Quarter Notes per measure.

Phonetic pronunciation: Note that the long ā expressed by "ay" is not exact; the best equivalent is to avoid the English diphthong created by slightly closing the mouth after the initial sound.

> Ha-le—lu—ya! Pe-lo tsa ro-na,
> *Huh-lay-loo-yuh! Pay-lah tsuh rah-nuh,*
>
> di tha—bi-le ka—o—fe—la.
> *dih thuh-bih-lay kuh-ah-fay-luh.*

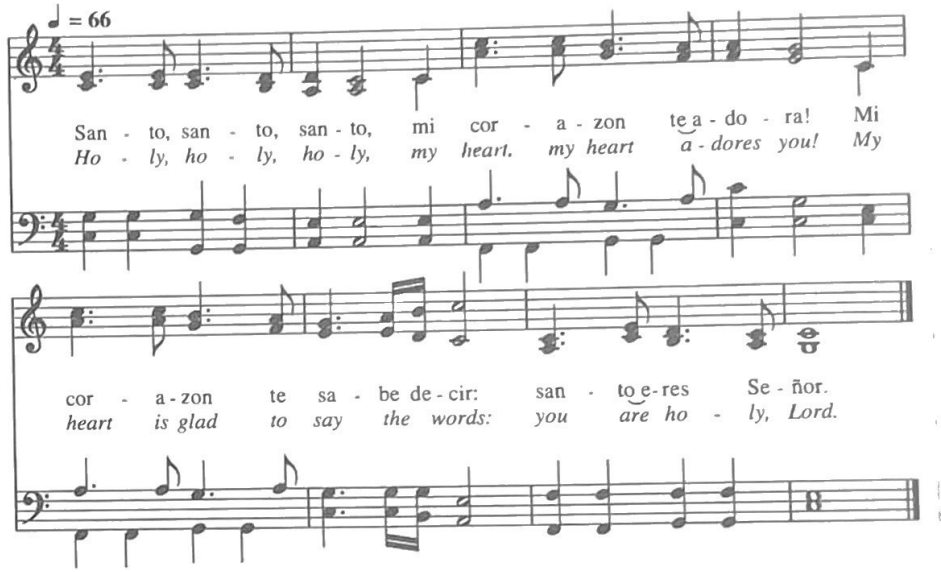
(784)



Words: South African
Music: *Haleluya! Pelo tsa rona*, South African © 1984 Utryck, admin. Walton Music Corporation

Irr.

Santo, santo, santo
Holy, holy, holy



Words: Variation on a traditional liturgical text
Music: Composer of melody unknown; arr. © 1990 Iona Community, admin. by GIA Publications, Inc.
based on two-part version as taught by Pablo D. Sosa (b.1933)
You must contact GIA Publications, Inc. to reproduce this arrangement.

Irr.

This praise song was collected by the Iona Community and published in their Songs of the World Church series as part of the *Many & Great* collection in 1990. While it is by no means a substitute for the *Sanctus* at the Eucharist, it is as appropriate as devotional music during the Eucharist as at any other quiet moment of prayer. John Bell, who edited this version for the Iona Community, describes it as "a heartfelt love song of people who…sense their solidarity with Christ who suffers with them."

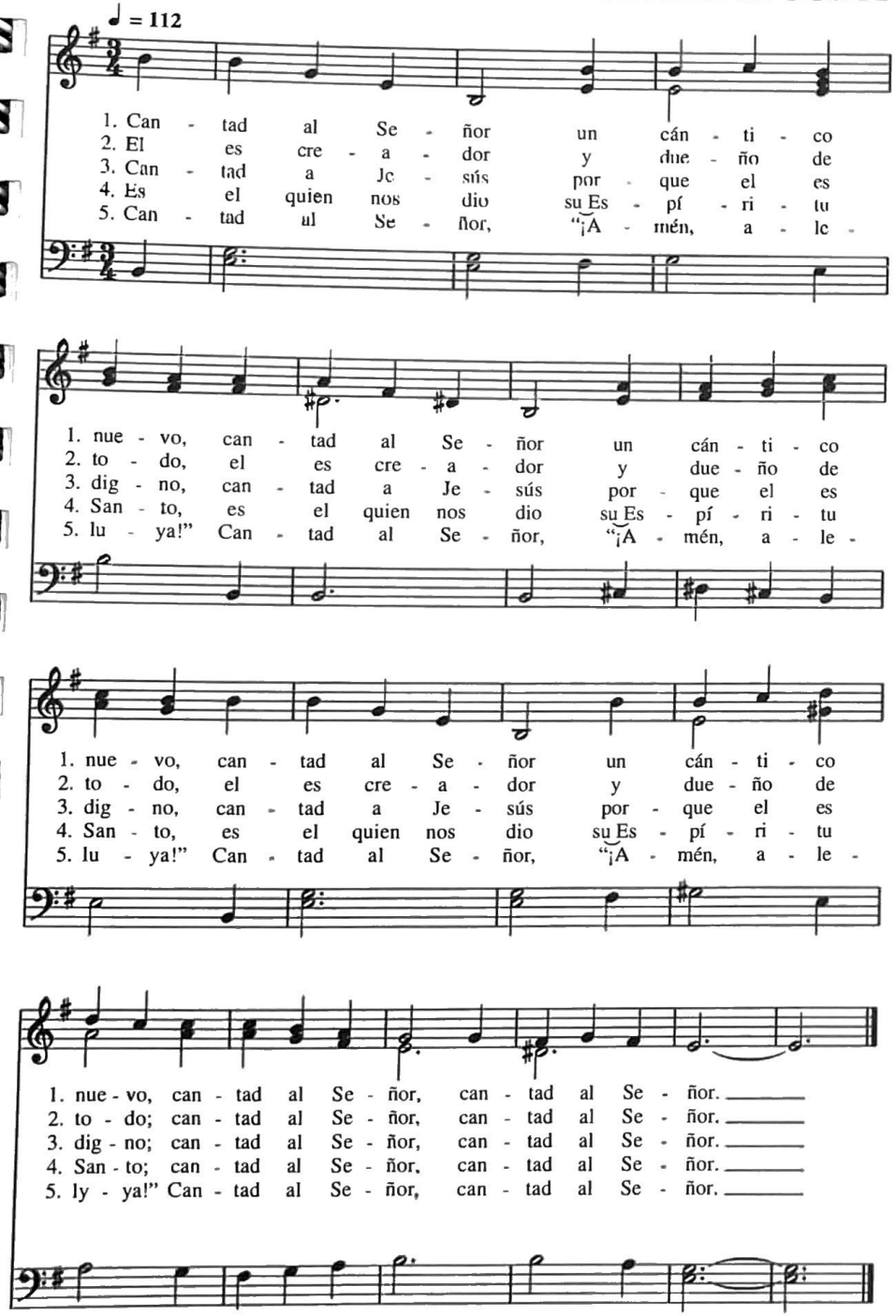
Like a great deal of Hispanic music, the harmonic structures seem to fall into easy patterns of parallel thirds and sixths. Neither the sustained sound of the organ nor constant strumming of the guitar is right for this music, which will sound best sung unaccompanied. The quiet, steady tempo must arise from the Sixteenth Notes in the sixth measure; if the tempo is too fast, these destroy the meditative mood. Try about 66 = ♩.

Phonetic Pronunciation:

San—to, san—to, san—to, mi cor—a—zon te‿a—do—ra!
Sahn-toh, sahn-toh, sahn-toh, mee koh-rrah-sohn tay‿ah-doh-rah!

Mi cor-a—zon te sa—be de—cir: san—to‿e-res Se—ñor.
Mee koh-rrah-sohn tay sah-bay deh-seer: sahn-toh‿eh-rehs Seh-nyohr.

Cantad al Señor



Translation

1. *Sing to the Lord a new song.*
2. *He is the creator and owner of all.*
3. *Sing to the Lord because he is almighty.*
4. *It is he who gave us his Holy Spirit.*
5. *Sing to the Lord, Amen! Alleluia!*

Words: Anonymous, Brazilian
Music: *Cantai ao Senhor*, Brazilian; arr. Felipe Blycker J.; harm. Samuel Pascoe © Samuel Pascoe

11.11.11.10

This infectious Brazilian song of praise has many variants in numerous hymnals and supplements. The Hymnal Committee chose to use the version printed in *El Himnario,* the forthcoming Hispanic hymnal of the Episcopal Church, not only to honor the scholarship of that important volume, but also as an act of unity and solidarity. As the translation indicates, this is a freely Christianized version of the essence of Psalm 98, *Cantate Domino.* It is a fine hymn of praise for any occasion outside of Lent, and the repetition of the text makes it an ideal candidate for Anglo congregations shy about their lack of Spanish. The harmonic contours of the melody lend it to unaccompanied or lightly accompanied singing. Strummed chords on a guitar, autoharp, or piano will be enough for most congregations. The addition of a melody instrument (e.g., flute, violin) would be lovely, and when the singers are comfortable, the instrument could improvise a descant using the alto voice an octave higher for the parallel thirds and sixths so idiomatic to this style. Sing with verve, in one beat to the measure, but not too fast; try about ♩ = 112 with a 𝅗𝅥. beat.

Phonetic Pronunciation:

1. Can—tad al Se-ñor un cán—ti—co nue-vo
   Kahn-tahd ahl Seh-nyohr oon kahn-tee-coh nweh-voh
   ("Sing to the Lord a new song")

2. El es cre—a—dor y due—ño de to—do
   Ehl ehs cray-ah-dohr ee dway-nyoh day toh-doh.
   ("He is the creator and owner of all")

3. Can—tad a Je-sús por-que el es dig-no
   Kahn-tahd ah Hay-soos pohr-kay ehl ehs dee-nyoh
   ("Sing to the Lord because he is almighty")

4. Es el quien nos dio su‿Es—pi—ri—tu San-to
   Ehs ehl kyehn nohs dyoh soo‿Ehs-pee-rree-too Sahn-toh
   ("It is he who gave us his Holy Spirit")

5. Can—tad al Se-ñor, "¡A—men, a—le—lu—ya!"
   Kahn-tahd ahl Seh-nyohr, "Ah-mehn, ah-lay-loo-yah!"
   ("Sing to the Lord, Amen! Alleluia!")

787 We are marching in the light of God

Siyahamb' ekukhanyen' kwenkhos'

Marcharemos en la luz de Dios

♩ = 104

We are march - ing in the light of God, we are
Si - ya - hamb' e - ku - kha - nyen' kwen - khos', si - ya -
Mar - cha - re - mos en la luz de Dios, Mar - cha -

march-ing in the light of God. We are march - ing in the
hamb' e - ku - kha - nyen' kwen - khos'. Si - ya - hamb' e - ku - kha -
re - mos en la luz de Dios. Mar - cha - re - mos en la

we are march-ing in the light of God
si - ya - hamb' e - ku - kha - nyen' kwen - khos'.
mar - cha - re mos en la luz de Dios.

light of God, we are march-ing in the light of, the
nyen' kwen - khos', si - ya - hamb' e - ku - kha - nyen' kwen-, kha -
luz de Dios mar - cha - re mos en la luz de, la

we are march-ing in the light of God.
si - ya - hamb' e - ku - kha - nyen' kwen khos'.
mar - cha - re mos en la luz de Dios.

We are march - ing
Si - ya - ham - ba
Mar - cha - re - mos

light of God. We are march-ing, march-ing, we are
nyen' kwen - khos'. Si - ya - ham - ba, ham - ba, si - ya -
luz de Dios. Mar - cha - re - mos re - mos mar - cha -

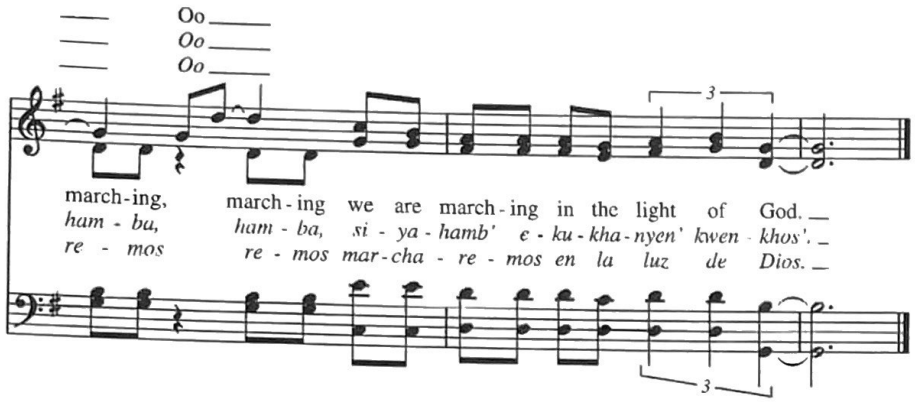
Oo we are march-ing in the light of God
Oo si - ya - hamb' e - ku - kha - nyen' kwen - khos'.
Oo mar - cha - re mos en la luz de Dios.

march-ing, march-ing, we are march-ing in the light of, the
ham - ba, ham - ba, si - ya - hamb' e - ku - kha - nyen' kwen-, kha -
re - mos re - mos mar - cha - re mos en la luz de la

march ing, we are march ing in the light of, God.
ham ba, si ya hamb' e ku kha nyen' kwen-, khos'.
re mos mar cha re mos en la luz de Dios.

We are march - ing
Si - ya - ham - ba
Mar - cha - re - mos

light of God. We are march-ing, march-ing, we are
nyen' kwen - khos'. Si - ya - ham - be, ham - ba, si - ya -
luz de Dios. Mar - cha - re - mos, - re - mos mar - cha -



Words: South African; Spanish words, Bernardo Murray (b. 1965)
Music: *Siyahamba*, South African © 1984 Utryck, admin. Walton Music Corporation

Irr.

This popular song of anti-apartheid played a role in South Africa much as "We shall overcome" did here during the Civil Rights movement. Like "We shall overcome," a great deal of this South African music speaks in the positive. Protesting by affirming God's blessing leads editor and collector Anders Nyberg to describe the form as "a victory song, a defiant hymn." As with all of the South African music in this hymnal, *Siyahambah* is meant to be learned and sung in parts without accompaniment. The rhythm is very subtle, but ultimately very natural. Some singers learn best from rote, while others are baffled without the music in front of them. Members of choirs and congregations should be encouraged to use whichever method works better for them. Without question, the most important aspect of this music is participation: this means that there are no levels of accuracy, only levels of participation. Anyone who sings this music is doing well; those who move their bodies and let the music move their souls are participating even more deeply. The tempo should not be fast or rushed; about 104 = ♩.

Phonetic Pronunciation: Bernardo Murray, a member of the Hymnal Committee, sang this song in Spanish long before he knew of its roots in South Africa. At the request of the Committee, he provided the Spanish text as it is sung in his parish, St. Christopher's in Panama City. While this global enrichment is highly desirable, some effort will be needed to remember how much shorter South African vowels are than their Spanish equivalents.

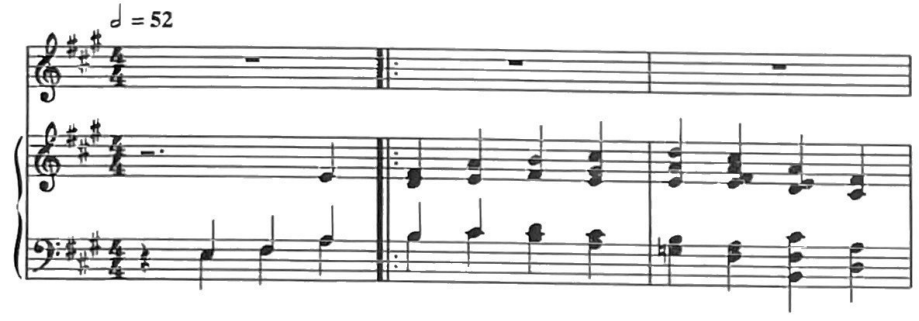
Vowel	South African	Spanish
a	uh (as in under)	ah (as in yacht)
e	ay (as in say, without the second sound)	ay (as in say) *or* eh (as in pet)
i	ih (as in hit)	ee (as in feet)
o	ah (as in tot)	oh (as in open)
u	oo (as in cool)	oo (as in cool)

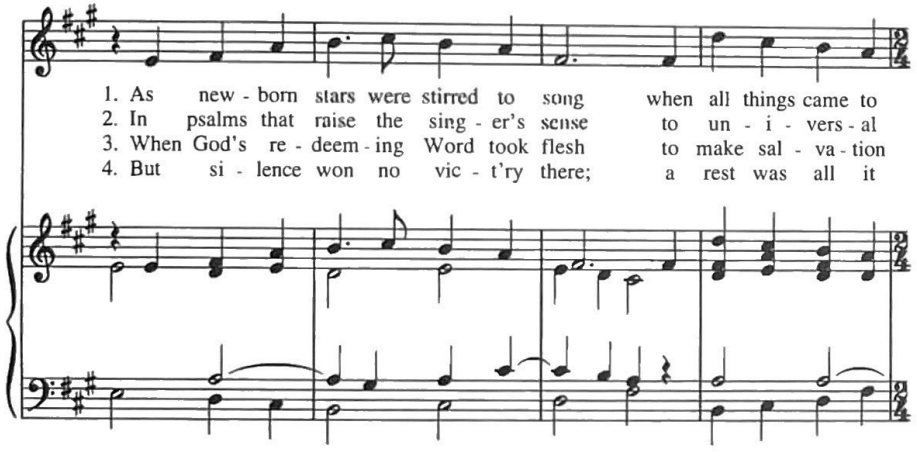
South African: Si—ya-hamb' e-ku—kha-nyen' kwen-khos' ...
Sih-yuh-huhmb ay-koo-khuh-nyayn kwayn-khahs ...

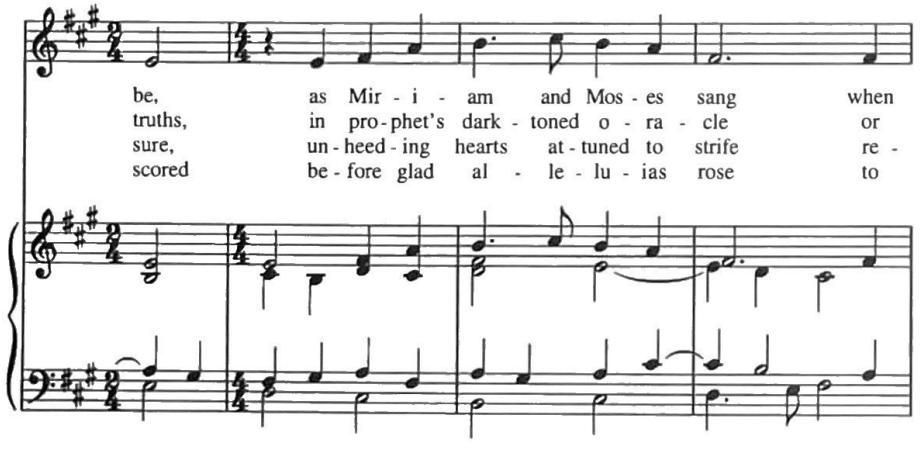
Si-ya-ham—ba, ham-ba, etc.
Sih-yuh-huhm-buh, huhm-buh, etc.

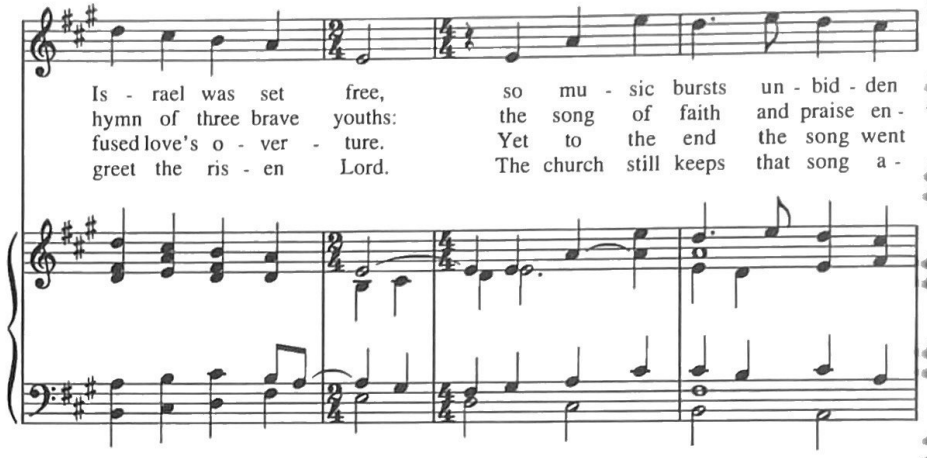
Spanish: Mar-cha-re—mos en-la luz de Dios ...
Mahr-chah-rray-mohs ehn-lah loos day Dyos ...

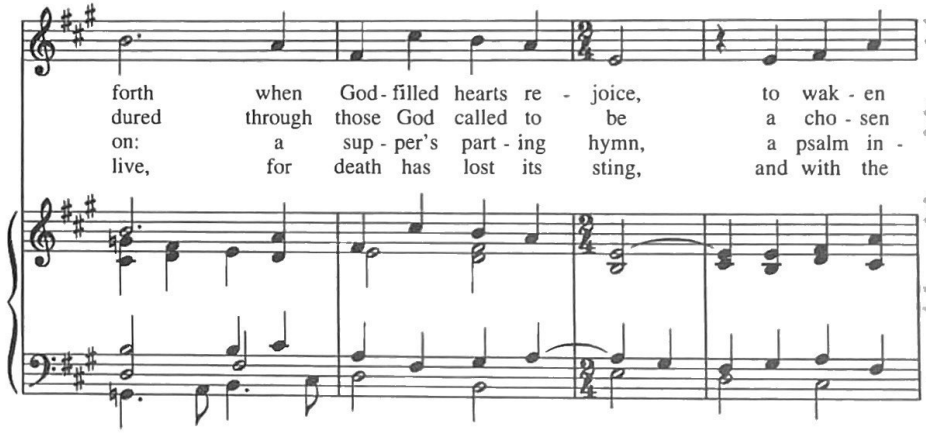
788 As newborn stars were stirred to song

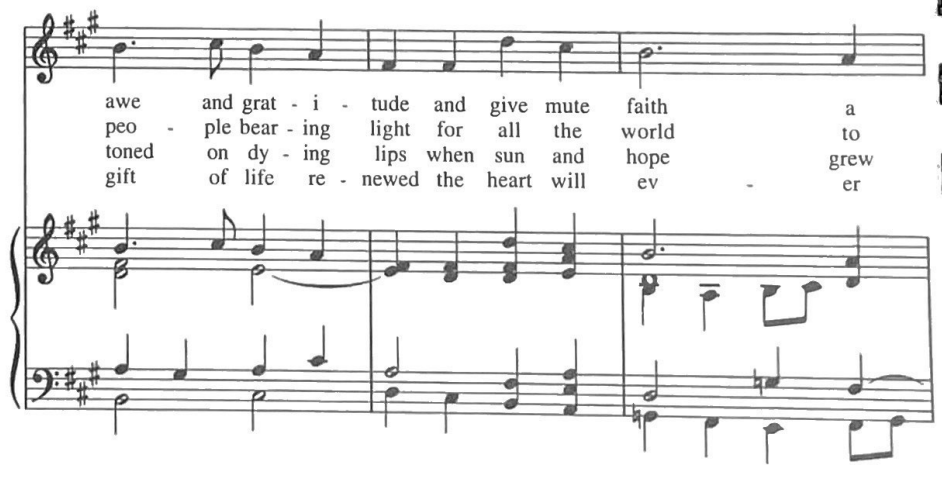


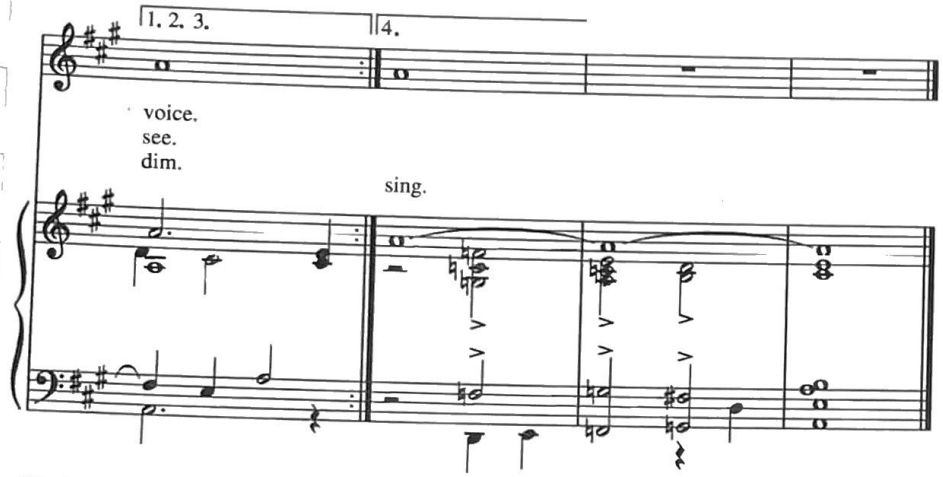












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Music: *Alexandra*, John Karl Hirten © 1995 San Francisco Chapter, American Guild of Organists
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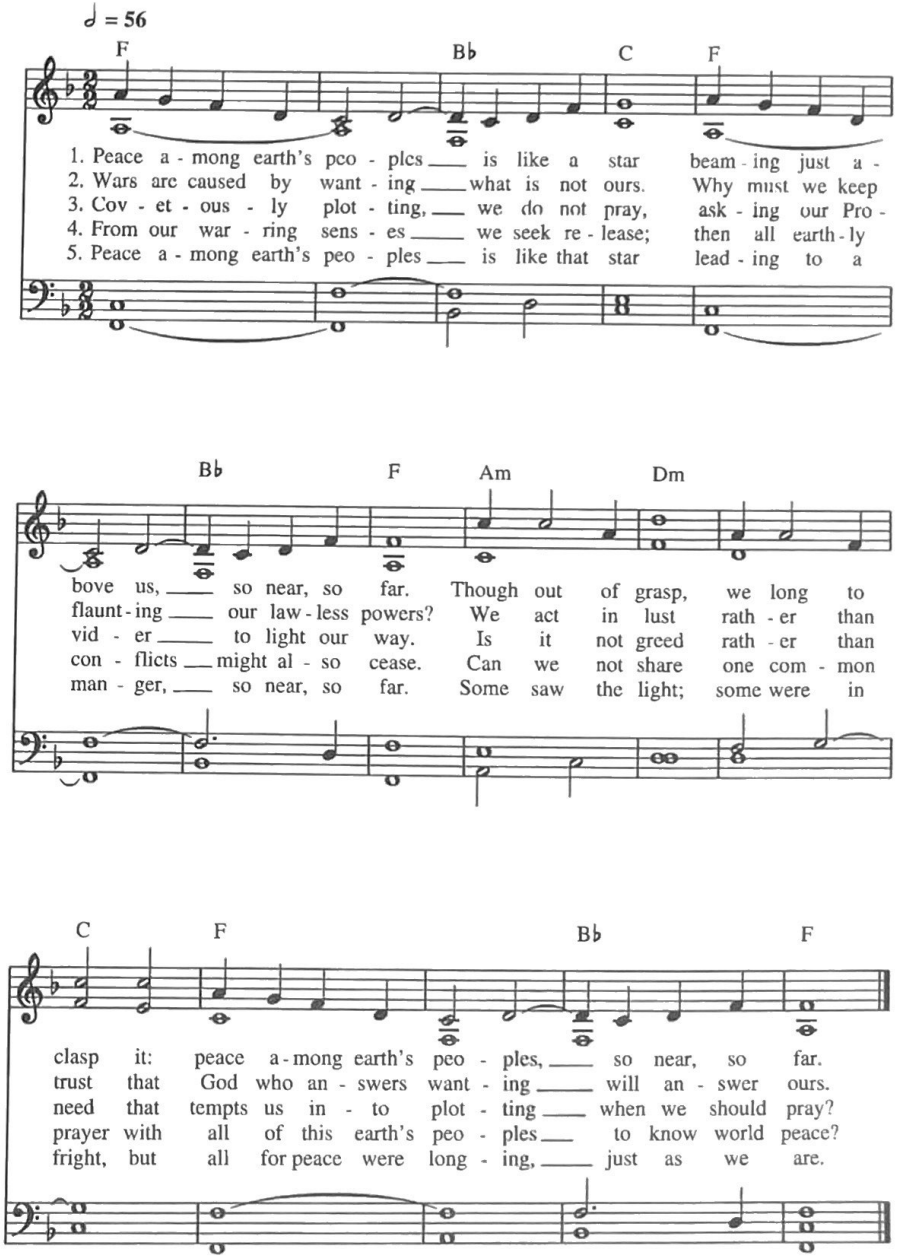
CMD

In 1995 the San Francisco Chapter of the American Guild of Organists commissioned Carl Daw to write a new hymn text praising the act of singing God's praise. The result was this lyric catalogue of the power of song from the first creation to the new creation of resurrected life. It begins with great moments of song from Hebrew Scripture: how, when God laid the foundation of the earth, the morning stars sang together (Job 38:7), and how Miriam and Moses sang at the Exodus from Egypt (Exodus 15). Stanza two speaks of the "universal truths" of the Psalter, of the intoned speech which was the oral medium of Israel's prophets, and of the Song of the Three Children (Deuterocanonical or Apocryphal additions to the book of Daniel between 3:23 and 3:24). Stanza 3 speaks of the Gospel record of Jesus' singing: the traditional Passover Psalms at the Last Supper (Matthew 26:30, Mark 14:26) and verses from Psalm 22 on the cross (Matthew 27:46, Mark 15:34). Stanza 4 describes Jesus' time in the tomb as silence without victory.

The text was offered in competition to the membership of the San Francisco AGO Chapter for a new tune; the winning entry was John Karl Hirten's *Alexandra,* named for his wife. The splendid matching of text and tune so caught the imagination of the planners of the 1996 National AGO Convention in New York City that they sought permission to use it in the opening liturgy. Following that event, the Hymnal Committee received many requests that it find a place in this collection.

Part of the success of the tune is that its simple richness matches those same qualities in the text. At the same time, the contours of the tune have an inevitability that quickly enters the consciousness of singers, making us think we already know this music. Moreover, Hirten has provided just enough harmonic variation to keep interest high through the repetition necessary for four stanzas; organists need to take advantage of that, confident that matching the registration to the mood of the text will enhance the whole. The great chords of the last three measures should be played unapologetically, with very intense sound that brings us full circle by evoking the music of the spheres. Try about 52 = 𝅗𝅥 .

Peace among earth's peoples



Words: Margery Stomne Selden
Music: *Peace* Margery Stomne Selden © Margery Stomne Selden

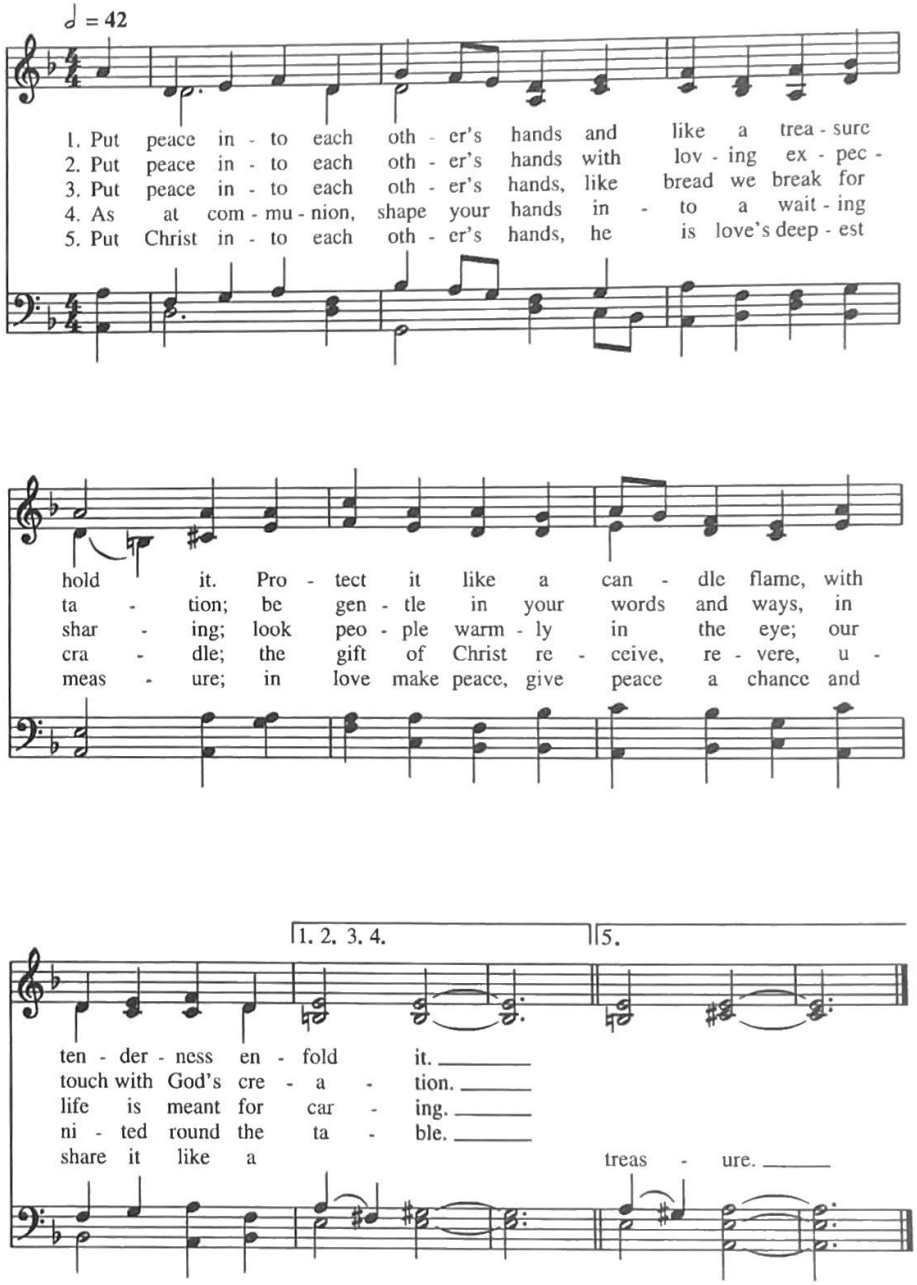
10.10.9.10

One of the results of biblical criticism has been a devaluation of the shorter New Testament Epistles which are not firmly in the authentic canon of St. Paul. It is true that there are passages which do not sit well with late twentieth century sensibilities: Ephesians places wives under the subjection of their husbands (5:22-24), 1 Timothy condones slavery by counseling slaves to honor their masters (6:1), and Titus teaches contempt for all who do not share the true belief (1:12-16). It is also true that there are pearls of great price right alongside these passages. This simple hymn is a metrical setting of just such a text in the sadly under-valued Epistle of James:

> For where there is envy and selfish ambition, there will also be disorder and wickedness of every kind. But the wisdom from above is first pure, then peaceable, gentle, willing to yield, full of mercy and good fruits, without a trace of partiality or hypocrisy. And a harvest of righteousness is sown in peace for those who make peace.
>
> Those conflicts and disputes among you, where do they come from? Do they not come from your cravings that are at war within you? You want something and do not have it; so you commit murder. And you covet something and cannot obtain it; so you engage in disputes and conflicts. You do not have, because you do not ask. You ask and do not receive, because you ask wrongly, in order to spend what you get on your pleasures. Adulterers! Do you not know that friendship with the world is enmity with God? Therefore whoever wishes to be a friend of the world becomes an enemy of God. Or do you suppose that it is for nothing that the scripture says, "God yearns jealously for the spirit that he has made to dwell in us?" But he gives all the more grace; therefore it says, "God opposes the proud, but gives grace to the humble." [3:16-4:6, NRSV]

The charm of this hymn is its humility of saying hard things in simple language. Liturgically, this passage occurs only once every three years as the Epistle in Proper 20, Year B. Even so, it has a great deal to say to any occasion which focuses on world peace, on personal conversion, and on social issues. It should be accompanied warmly and sung gently in unison at about 56 = 𝅗𝅥. Marilyn Haskel has added guitar chords; the use of a guitar instead of the organ is particularly encouraged for small groups. The use of an electric keyboard or synthesizer to sustain the chords is also effective with guitar.

Put peace into each other's hands



Words: Fred Kaan (b. 1929); © 1989 Hope Publishing Co., Carol Stream, IL 60188.
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Music: *Peta*, John L. Hooker (b. 1944); © 1989 John L. Hooker
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87.87

In the fall of 1989 the Rev. Peta Ruth Blake, a deacon in the Church of England, and I were both entering students at Episcopal Divinity School in Cambridge. This alone would have put us inevitably in each other's company, but, at almost exactly the same age (I am a few hours older than she is), both of us were at major turning points in our lives. No small part of our deepening friendship was a shared passion for music, boldly proclaimed on my part, shyly confessed on hers: Peta had never found her voice. So we began to search together, coordinating ear, mind, and voice to listen, remember, and respond reliably. I asked her to bring to our sessions simple pieces she already knew and wanted to sing well. She told me she had a text she rather liked, since it had been written for her by a colleague at a Reformed congregation in Swindon, where she had last served before coming to Cambridge. "You may have heard of him," she said, "his name is Fred Kaan." It was, in fact, this very beautiful text, set to a chorale tune. Peta contended that her hymn deserved its own tune ("A new dress of its own; not a hand-me-down!"); *Peta* was the result.

Kaan's original title of the text was "Hands shaped like a cradle," making reference to his central image, derived from Cyril of Jerusalem's suggestion about how to receive the Bread at Eucharist:

> In approaching [the Sacrament] therefore, come not with thy wrists extended, or thy fingers spread; but make thy left hand a throne for the right, as for that which is to receive a King. And having hollowed thy palm, receive the Body of Christ, saying over it, *Amen.* [Catechetical Lectures, XXIII.21]

This hymn is appropriate during communion, and it has a particular relationship to the Occasional Propers For the Unity of the Church, For Peace, For Social Justice, For Vocation in Daily Work, and Lesser Feasts celebrating the ministries of social reformers such as Martin Luther King, Sojourner Truth, and Jonathan Daniels. It was conceived as a solo song with much simpler accompaniment, but in this arrangement it may be sung either in parts or in unison. The mood is quiet, simple, and focused; 42 = ♩, with plenty of time to breathe after the Quarter Notes at the ends of the first, second, and third phrases.

Peace before us

David Haas has set the profound simplicity of a Navajo prayer in this very useful devotional piece. Its central message is that peace, love, light, and the knowledge of Christ must permeate our world if we are to live in them; in other words, it is not enough simply to sing the words, but we must be sure that peace, love, light, and Christ are everywhere before they can truly be anywhere. It would be simple enough to eliminate the fifth "Alleluia" stanza during Lent.

The Rt. Rev. Mark MacDonald, now Bishop of Alaska, was Leadership Development Training Coordinator for the Diocese of Minnesota as well as Vicar of St. Antipas, Redby, and St. John's-in-the-Wilderness, Red Lake, during the work of this committee. Prior to that, he had served as Vicar of Good Shepherd, Ft. Defiance, Arizona. His ministry among the Ojibway and Navajo has made their culture and spirituality dear to his heart. When this submission came before us, the Hymnal Committee listened, entranced, as Fr. MacDonald recited and then translated. The basic shape and words of the text is derived from a common form of Navajo prayer ending:

Sitsijj hózhǫǫ́doo	With beauty before me,
Shikéédę́ę́ hózhǫǫ́doo	With beauty behind me,
Shiyaagi hózhǫǫ́doo	With beauty above me,
Shik'igi hózhǫǫ́doo	With beauty below me,
Shinaa t'áátso hózhǫǫ́doo	With beauty all around me,
Sa'aah naaghaí nishtʃjdoo	I will walk in long life,
Bik'eh hózhǫ́ nishtʃjdoo	I will walk according to beauty
Hózhó náhásdlʃjʃ	It is completed in beauty,
Hózhó náhásdlʃjʃ	It is completed in beauty,
Hózhó náhásdlʃjʃ	It is completed in beauty,
Hózhó náhásdlʃjʃ	It is completed in beauty.

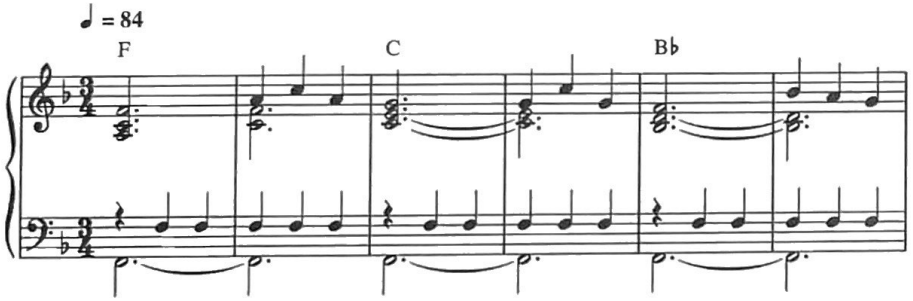
The similarities between this and Celtic prayer is obvious, both in theology and in literary style. Consider this Invocation of the Trinity ("The Three") collected in the Scottish Highlands by Alexander Carmichael at the close of the nineteenth century:

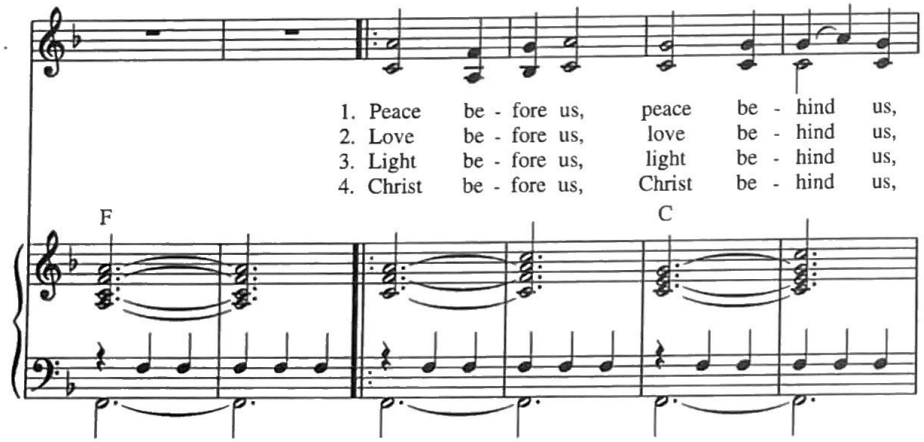
> The Three Who are over me,
> The Three Who are below me,
> The Three Who are above me here,
> The Three Who are above me yonder;
> The Three Who are in the earth,
> The Three Who are in the air,
> The Three Who are in the heaven,
> The Three Who are in the great pouring sea.

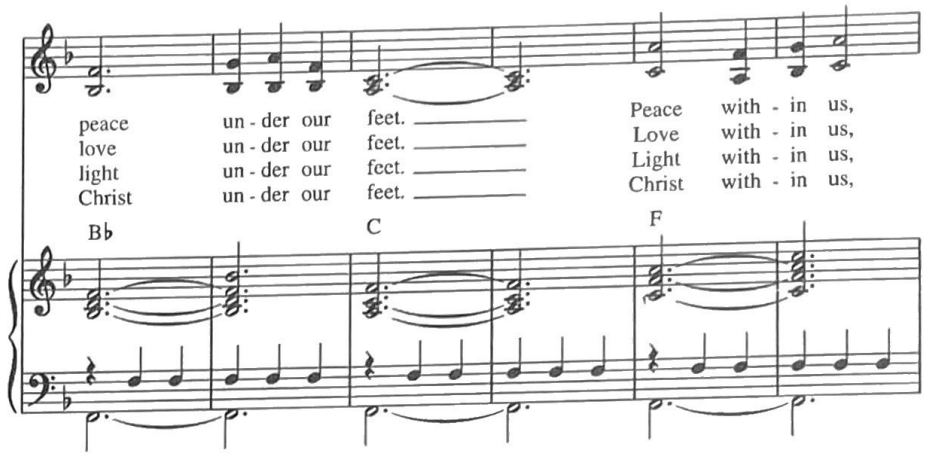
(791)

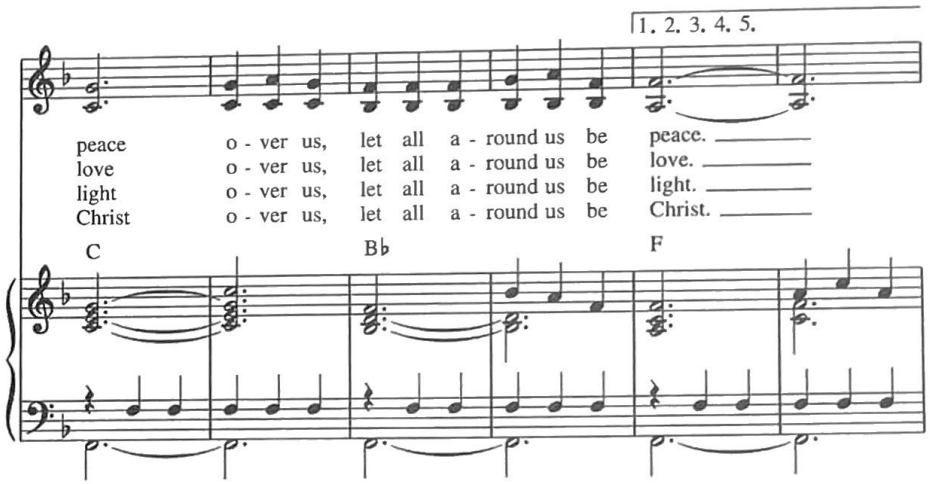
As Carmichael said of the Celts, religion "permeated everything—blending and shading into one another like the iridescent colours of the rainbow. The people were sympathetic and synthetic, unable to see and careless to know where the secular began and the religious ended—an admirable union of elements in life..." (*Carmina Gadelica,* New York, 1994). Since much the same may also be said of Native American spirituality, this is a valuable point of entry for those of us outside their tradition.

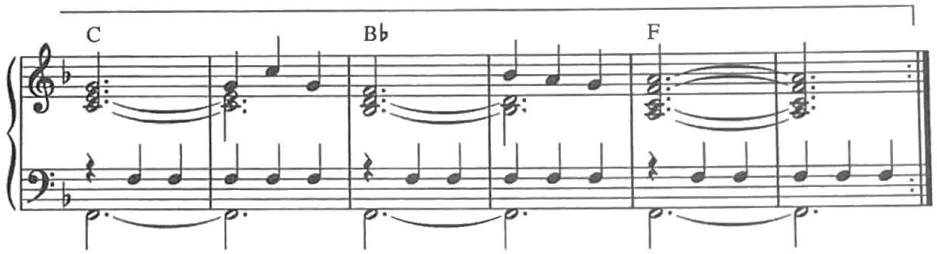
This song may be accompanied with guitar or with the composer's own fine keyboard version. When the keyboard version is used, the tonic pedal point and repeated tenor F's should be done with great sensitivity so that a cushion of sound is provided for the rising and falling of the vocal line; about 84 = ♩. The metronome reading has to be given in Quarter Notes, but there should be only one 𝅗𝅥. pulse to each measure, not three ♩ beats.

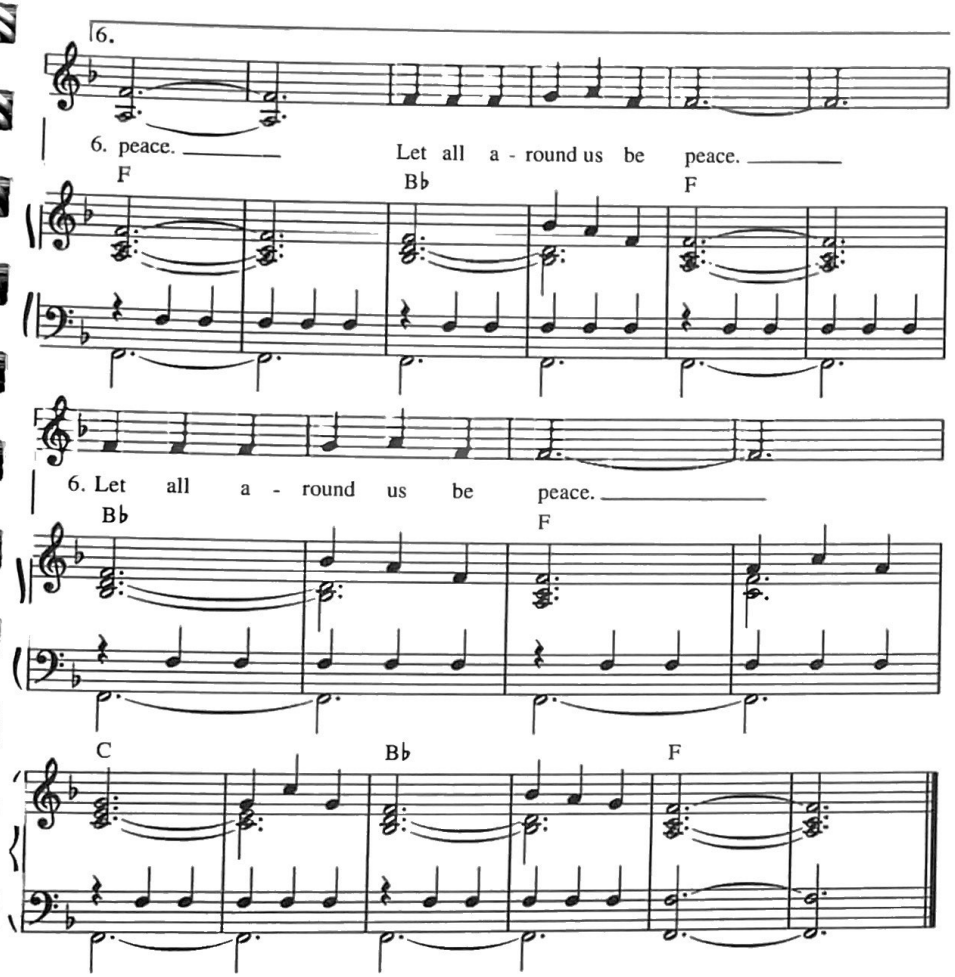












5. Alleluia, alleluia, alleluia.
Alleluia, alleluia, alleluia.
6. Peace before us, peace behind us,
peace under our feet.
Peace within us, peace over us,
let all around us be peace. *(three times)*

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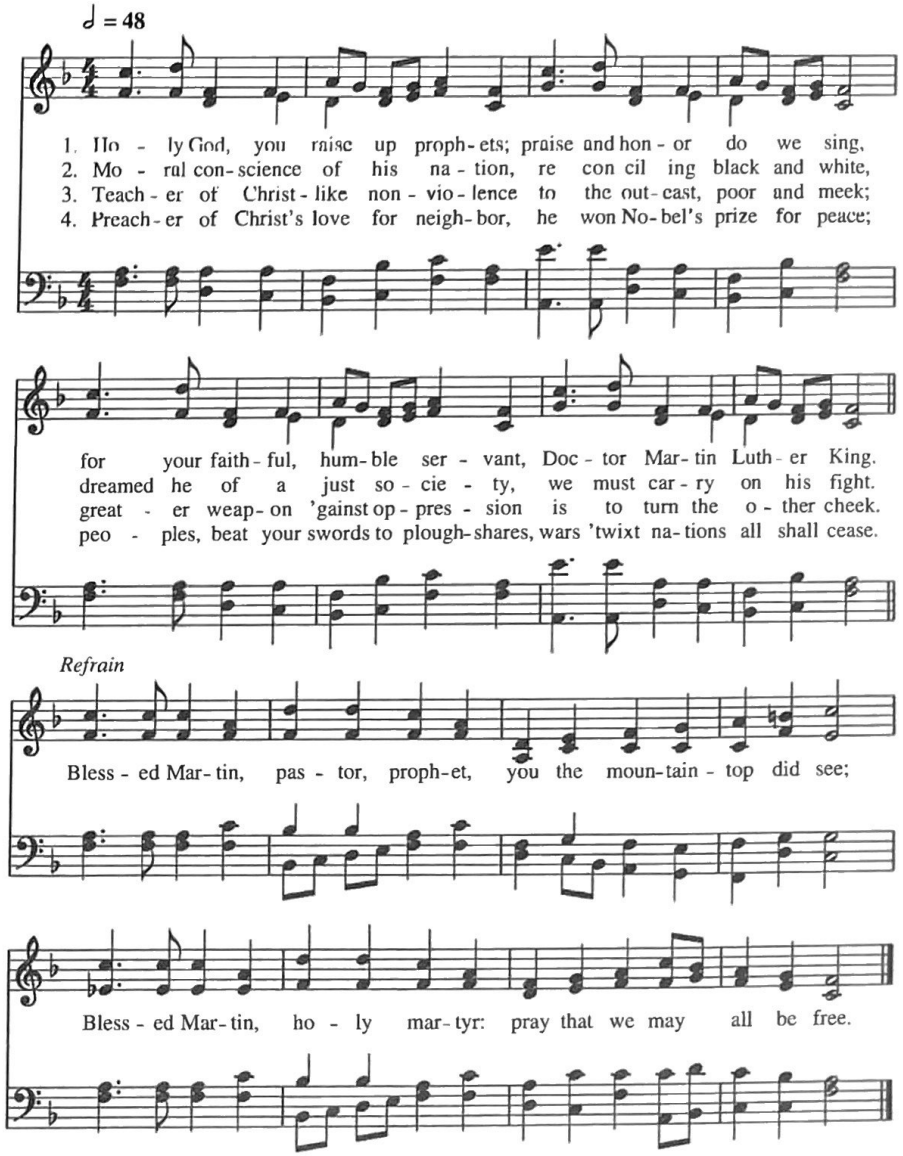
Irr.

Holy God, you raise up prophets 792



5. Champion of oppressed humanity
suff'ring throughout all the world;
he offered pride and dignity
let Christ's banner be unfurled!
Refrain

6. So, when felled by sniper's bullet,
under heavens overcast,
he could cry, "Thank God Almighty,
I am free, I'm free at last!"
Refrain

Words: Harold T. Lewis (b. 1947), © 1992 Harold T. Lewis
Music: *Martin's Song* by Carl Haywood (b. 1949), from *Songs of Praise*, © 1992 Carl Haywood
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Irr.

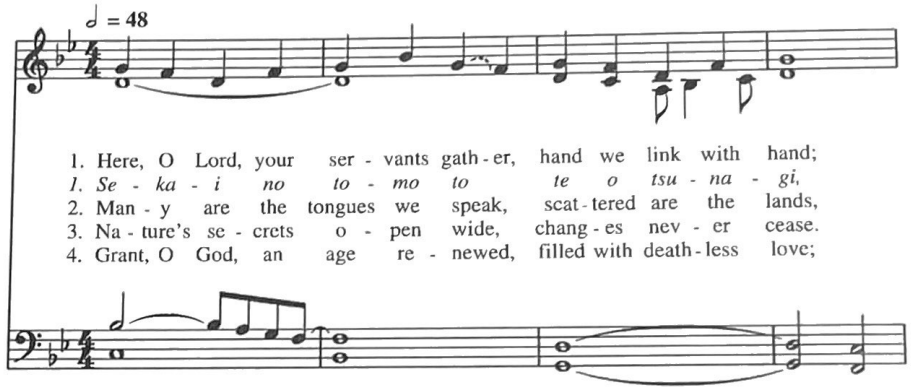
Lift Every Voice and Sing II introduced a new category to Anglican hymnody—Black Saints—which the Rev. Dr. Harold T. Lewis dominates in that collection with his seven texts celebrating Absalom Jones, Augustine of Hippo, Martin Luther King, Cyprian of Carthage, Monica of Hippo, Simon of Cyrene, and Philip the Evangelist's ministry to the Ethiopian eunuch. These are narrative documentary texts which both tell the stories of the saints and capture well the fervor of African-American rhetoric and preaching. None is more successfully sung as a hymn than "Holy God, you raise up prophets," the hymn for Martin Luther King, Jr. No small part of the success of this hymn is Carl Haywood's *Martin's Song,* which fits the poem expertly and sings effortlessly.

This hymn is reprinted from *Lift Every Voice and Sing II* in recognition of the growing importance of Martin Luther King Day both in the Church and in the world. For some years now, provision has been made to celebrate Dr. King's life and ministry through *Lesser Feasts and Fasts*, and this alone calls for appropriate hymnody. Following ancient practice, the Church commemorates the faithful departed on the anniversary of the day they entered eternal life; thus the feast of Dr. King falls on April 4, the day he was killed. The secular world, however, thinks in terms of birthdays, and the civil holiday in many states is celebrated on or near the anniversary of his birth, January 15.

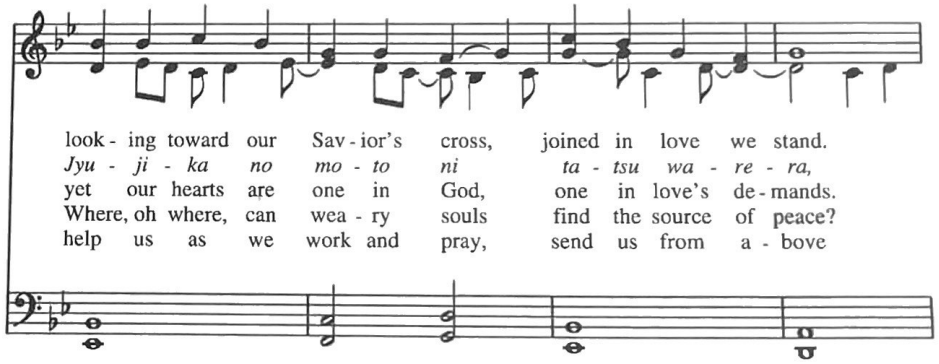
This hymn tune represents one of Dr. Haywood's strong Anglican moments (other examples of his work in this collection bear rich testimony to his ability to write well in many styles); it should be sung in the style of the noble tunes of the late nineteenth century such as *Lauda anima or Merton* (about 48 = 𝅗𝅥).

Here, O Lord, your servants gather

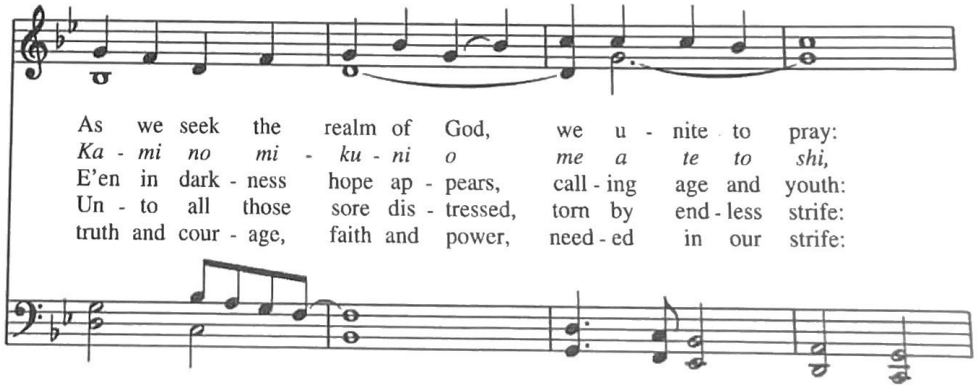
Sekai no tomo to te o tsunagi



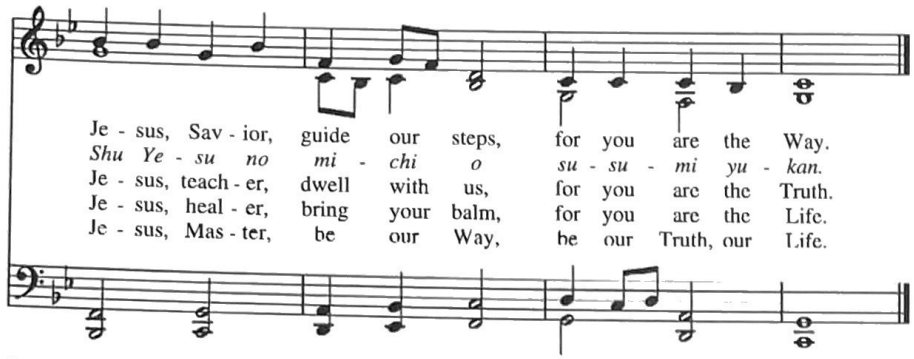
1. Here, O Lord, your ser - vants gath - er, hand we link with hand;
1. Se - ka - i no to - mo to te o tsu - na - gi,
2. Man - y are the tongues we speak, scat - tered are the lands,
3. Na - ture's se - crets o - pen wide, chang - es nev - er cease.
4. Grant, O God, an age re - newed, filled with death - less love;



look - ing toward our Sav - ior's cross, joined in love we stand.
Jyu - ji - ka no mo - to ni ta - tsu wa - re - ra,
yet our hearts are one in God, one in love's de - mands.
Where, oh where, can wea - ry souls find the source of peace?
help us as we work and pray, send us from a - bove



As we seek the realm of God, we u - nite to pray:
Ka - mi no mi - ku - ni o me a te to shi,
E'en in dark - ness hope ap - pears, call - ing age and youth:
Un - to all those sore dis - tressed, torn by end - less strife:
truth and cour - age, faith and power, need - ed in our strife:



Words: Tokuo Yamaguchi (b. 20th c.); trans. Everett M. Stowe (b. 20th c.); © 1958 The United Methodist Publishing House; phonetic transcription from the Japanese by I-to Loh (b. 1936); © 1989 The United Methodist Publishing House
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75.75D

This interesting text from the Church in Japan approaches the familiar text of John 14:6 ("I am the way, and the truth, and the life") from new and inspiring perspectives. Stanza one suggests that we cannot find the Way except in love for another, while—in the midst of cultural diversity—stanza two claims Truth to be known only in Christ. On the heels of that, stanza three speaks of how changing realities in the physical world assault and destroy our peace, calling for the balm of Jesus the healer to bring us Life. Placing all these together, the final stanza prays for the courage, faith, and power needed to continue to seek Jesus as the Way, Truth, and Life.

This hymn is very appropriate to the Fifth Sunday of Easter in any year, as well as for funerals, and liturgies focused on ministry, social justice, and peace. The delicate hymn tune (which has no name, so far as the Hymnal Committee can determine) needs a gentle hand; it is probably better realized by the percussive decay of the piano instead of the sustained sound of the organ. If an electronic keyboard is available, bell or celesta sound with a real flute solo on the melody is exquisite. Organists may approximate this timbre by omitting the 16' line in the pedal and using gentle "skip pitch" registrations such as quiet flutes 8' and 2'; for variety, quiet 8' and 4' stops may be used with the right hand playing an octave higher. About 48 = 𝅗𝅥 .

Phonetic Pronunciation: I-to Loh, who made the phonetic transliteration of the first stanza, has also graciously assisted in providing the following English equivalents. By and large, the English equivalents are similar to the English phonetic spelling of Spanish in this collection; it should be noted, however, that the syllable "gi" at the end of the first line is like the first sound of the English word "gear" and the "ts" sound is like the end of the English word "rats."

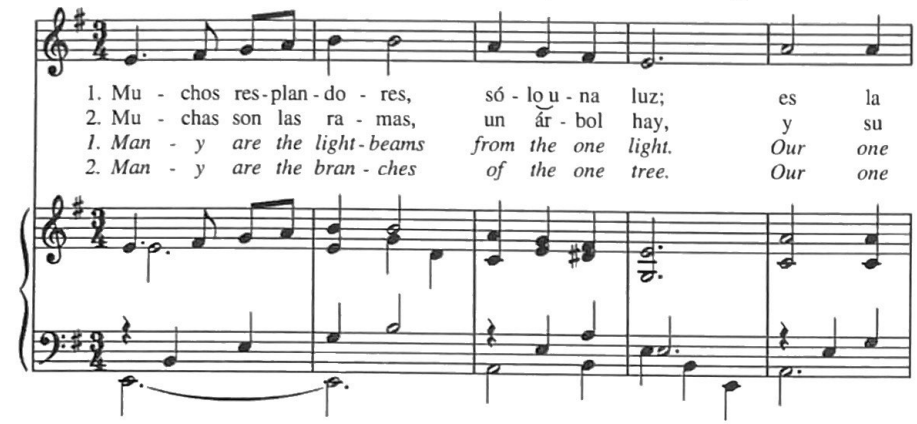
Se—ka—i no to—mo to te o tsu—na—gi.
Seh-kah-ee noh toh-moh toh teh oh tsoo-nah-ghee,

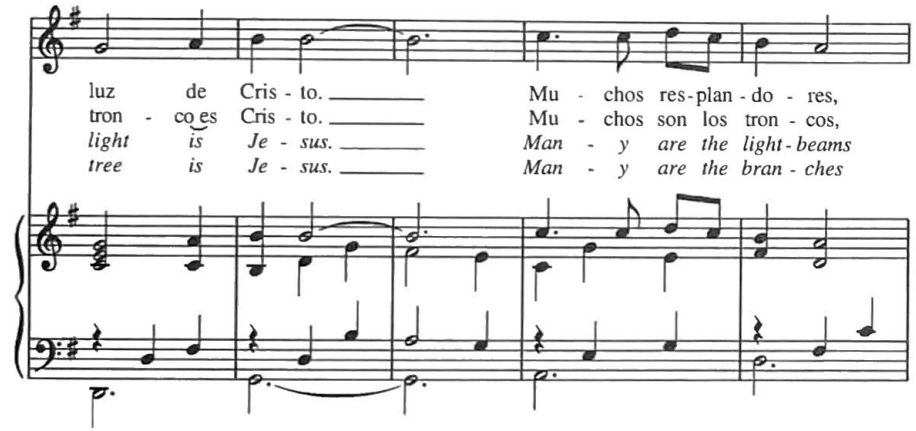
Jyu-ji-ka no mo—to ni ta—tsu wa-re-ra,
Joo-jee-kah noh moh-toh nee tah tsoo wah-reh-rah,

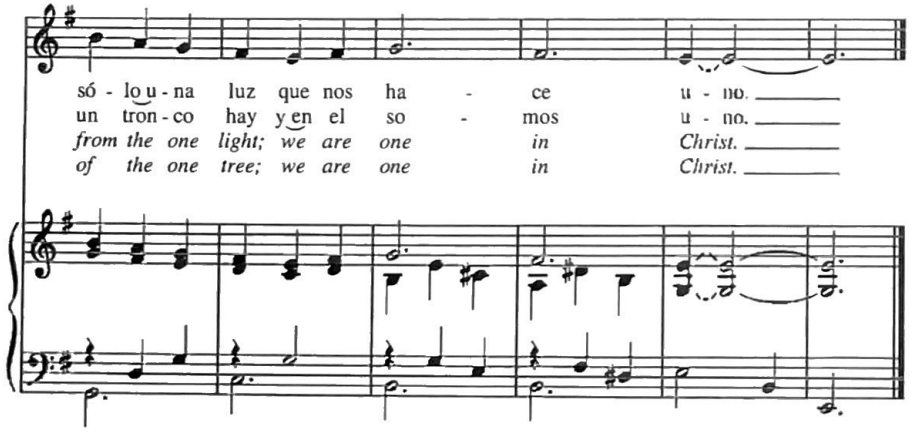
Ka-mi no mi-ku-ni o me a te to shi,
Kah-mee noh mee-koo-nee oh meh ah teh toh shee,

Shu Ye-su no mi-chi o su—su—mi yu-kan.
Shoo Yeh-soo noh mee-chee oh soo-soo-mee yoo-kahn.

Muchos resplandores
Many are the light beams







3. Muchos son los dones, uno el amor:
el amor de Cristo.
Muchos son los dones, uno el amor
que nos hace uno.

4. Muchas las tareas, uno el sentir,
el sentir de Cristo.
Muchas las tareas, uno el sentir
que nos hace uno.

5. Muchos son los miembros, un cuerpo hay,
ese cuerpo es Cristo.
Muchos son los miembros, un cuerpo hay
y en El somos uno.

3. *Many are the gifts giv'n, love is all one.*
Love's the gift of Jesus.
Many are the gifts giv'n, love is all one;
we are one in Christ.

4. *Many ways to serve God, the spirit is one;*
servant spirit of Jesus.
Many ways to serve God, the spirit is one;
we are one in Christ.

5. *Many are the members, the body is one;*
members all of Jesus.
Many are the members, the body is one;
we are one in Christ.

Words: Anders Frostenson (b. 1905) © AF-Foundation Hymns and Song, Verbum Stockholm
tr. Pablo D. Sosa (b. 1933); tr. © Pablo D. Sosa
Music: *Tjänsterna*, Olle Widestrand, harm. © Olle Widestrand harm. Skinner Chávez Melo (1944-1992)
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Irr.

This beautiful hymn has deep roots in scriptural imagery. Stanza one anticipates the teaching of the rest of the hymn by using John's proclamation of Christ as "the true light" (1:9) and speaking of the many light beams that emanate from the one light. Stanza two continues to refer to John's Gospel (15:1), using the image of Christ as the True Vine and the Church as the branches. Stanzas three and four reflect Romans 12:6 and 1 Corinthians 12:1-11 in speaking of the many gifts given through one love, and stanza five is a metrical version of 1 Corinthians 12:12-13.

Such imagery is very appropriate to late Eastertide as John's Farewell Discourses with the promise of the Spirit are read both in the Sunday as well as the Daily Eucharistic Lectionary of *Lesser Feasts and Fasts.* Easter VI, with its Rogation overtones, is also a good opportunity for its use since John 15:1-8 is the Gospel for Easter VI in Year A. It is also a fine addition to multi-cultural liturgies since it affirms both the gifts of diversity and offers an opportunity to sing in a language other than English.

Despite the common use of guitars with this song, the Hymnal Committee wanted to honor its Swedish roots as much as it present usage; we reluctantly decided not to publish guitar chords, but talented players will need little help working them out from the keyboard part.

Phonetic Pronunciation:

1. Mu-chos res-plan-do-res só-lo‿u—na luz; es la luz de Cris-to.
Moo-chohs reh-splahn-doh-rehs, soh-loh‿oo-nah loos; ehs lah loos day Krrees-toh.

   Mu-chos res-plan—do—res só—lo‿u—na luz, que nos ha-ce u—no.
Moo-chohs reh-splahn-doh-rehs, soh-loh‿oo-nah loos, kay nohs hah-say oo-noh.

2. Mu-chas son las ra-mas, un ár-bol hay, y su tron-co‿es Cristo.
Moo-chahs sohn lahs rah-mahs, oon ahr-bohl ah‿ee, ee soo trrohn-ko‿ehs Krrees-toh.

Mu-chos son los tron-cos, un tron-co hay y‿en el so—mos u-no.
Moo-chohs sohn lohs trrohn-kos oon trrohn-koh ah‿ee ee‿ehn ehl soh-mohs oo-noh.

3. Mu-chos son los do—nes, u-no‿el a-mor: el a—mor de Cris-to.
Moo-chohs sohn lohs dohn-nehs, oo-noh‿ehl ah-mohr: ehl ah-mohr day Krrees-toh.

Mu-chos son los do-nes, u—no‿el a—mor que nos ha—ce u-no.
Moo-chohs sohn lohs dohn-nehs, oo-noh‿ehl ah-mohr kay nohs hah-say oo-noh.

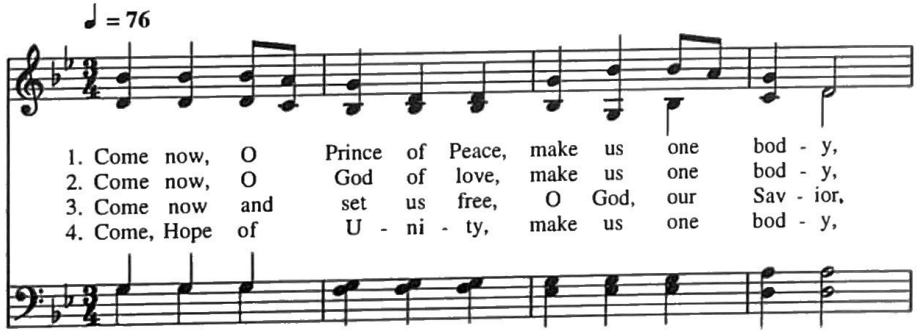
4. Mu-chas las ta—re—as, u—no‿el sen-tir, el sen—tir de Cristo.
Moo-chahs lahs tah-ray-ahs, oo-noh‿el sehn-teer, ehl sehn-teer day Krrees-toh.

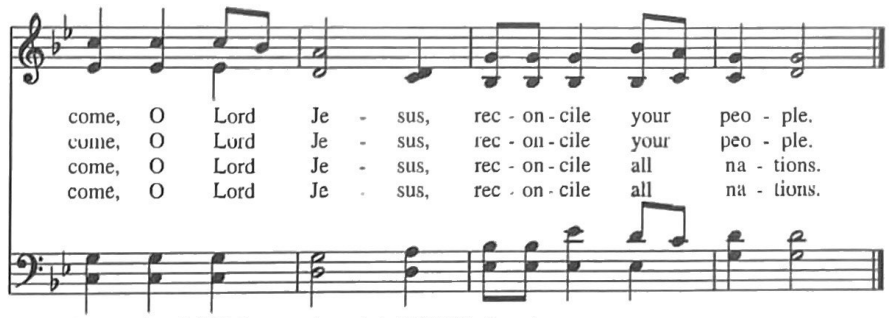
Mu-chas las ta—re—as u—no‿el sen-tir que nos ha-ce u-no.
Moo-chahs lahs tah-ray-ahs, oo-noh‿el sehn-teer kay nohs hah-say oo-noh.

5. Mu-chos son los miem-bros, un cuer—po hay, e-se cuer—po‿es Cris—to.
Moo-chohs sohn lohs myem-brohs, oon kwer-poh ah‿ee, eh-say kwer-poh‿ehs Krrees-toh.

Mu-chos son los miem-bros, un cuer-po hay y‿en El so-mos u-no.
Moo-chohs sohn lohs myem-brohs, oon kwer-poh ah‿ee, ee‿ehn Ehl soh-mohs oo-noh.

795 Come now, O Prince of Peace





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65.65

In speaking of Jesus as the means of reconciliation between divided peoples and cultures, the writer of Ephesians says:

> For he is our peace; in his flesh he has made both groups into one and has broken down the dividing wall, that is, the hostility between us. He has abolished the law with its commandments and ordinances, that he might create in himself one new humanity in place of the two, thus making peace, and might reconcile both groups to God in one body through the cross, thus putting to death that hostility through it. [Eph. 2:14-16, NRSV]

This elegantly simple hymn, paraphrased from Korean and set to the author's own tune, gives voice to the hope of that teaching. In the Eucharistic Lectionary, this text occurs once in the three-year Sunday cycle (Proper 11/B), and twice in the annual cycle of major and lesser feast days (Simon and Jude, October 28; George Augustus Selwyn, April 11). Not surprisingly, this passage is also found in the Occasional Propers For Peace and For the Mission of the Church I.

"Come now, O Prince of Peace" appeared in the Iona Community's second volume of Songs of the World Church, *Sent by the Lord.* It is the practice of this community to devote the Monday evening office to prayer for justice and peace, where, on occasion, individual stanzas of this hymn are sung between intercessions. It works as a unison hymn, but it gains immeasurably when it is sung in parts (about 76 = ♩). The harmonic scrunches in measures four and eight are part of the embodiment of this hymn's truth; Alec Wyton used to say that such places have to be "loved" as much as they are "sung."

Unidos
Together

Capo 1: play D

♩. = 40

Eb (D) | Cm (Bm) | Fm (Em)

U - ni - dos, u - ni - dos, en tu nom - bre u-
To - geth - er, to - geth - er, in your name, we

Bb7 (A7) | Eb (D) | Cm (Bm) | Fm (Em)

ni - dos. U - ni - dos, u - ni - dos, en tu nom - bre u-
gath-er. To - geth - er, to - geth - er, in your name, we

Bb7 (A7) | Eb (D) | Cm (Bm) | Fm (Em)

ni - dos. Pues en es - te mun-do paz y a - mor ten-
gath-er. Then we'll have in this world peace and love a-

Bb7 (A7) | Eb (D) | Cm (Bm) | Fm (Em)

dre - mos, Pues en es - te mun-do paz y a - mor ten-
round us. Then we'll have in this world peace and love a-

Bb7 (A7) | Ab (G) | Bb7 (A7)

dre - mos. U - ni - dos, siem - pre u - ni - dos, to -
round us. To - geth - er we're u - nit - ed; we

Eb (D) | Cm (Bm) | Fm (Em)

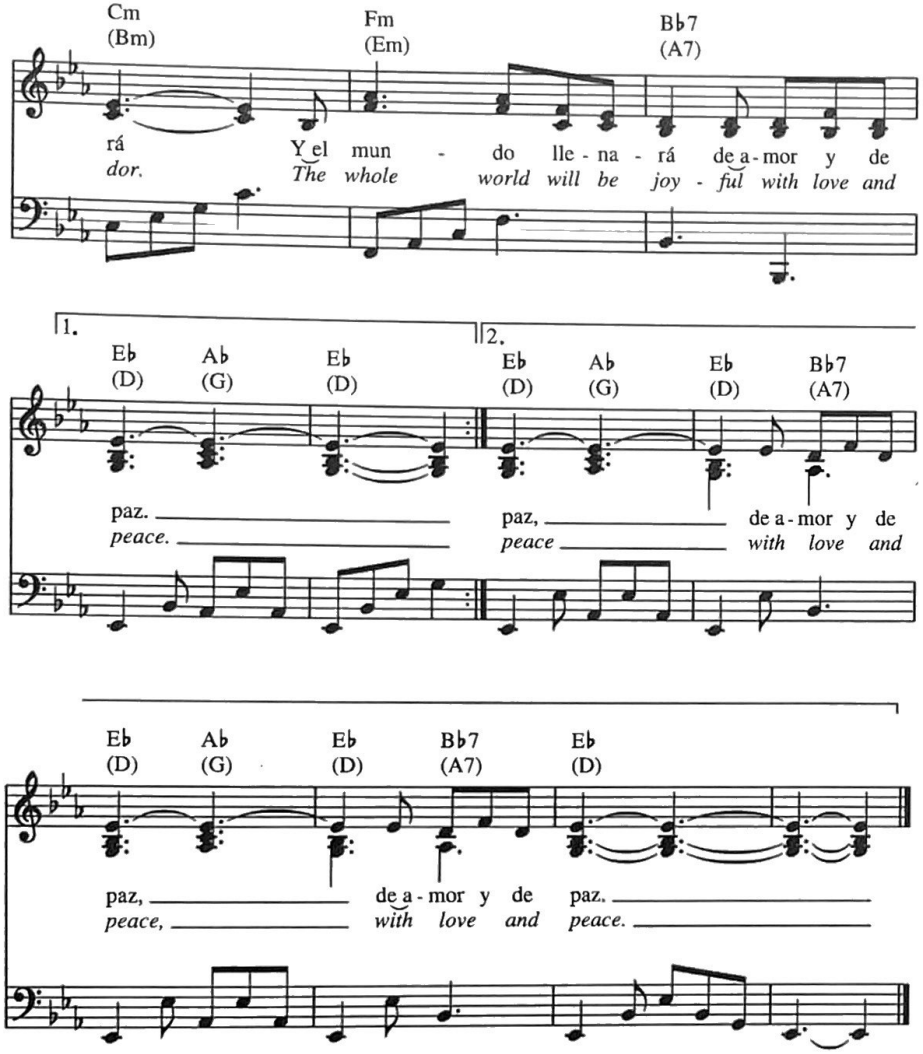
mán - do - nos las ma - nos i - re - mos por el
hold hands as we strug - gle; we walk in - to the

Bb7 (A7) | Eb (D) | Bb7 (A7) | Eb (D)

mun - do can - tan - do al a - mor.
world sing - ing God's song of love.

Ab (G) | Bb7 (A7) | Eb (D)

La glo - ria de Je - sus, al fin res-plan-de - ce -
The glo - ry of Je - sus will ev - er shine in splen -



Words: Benjamín Villanueva, 1982; © 1983 Benjamín Villanueva; tr. George Lockwood, 1983; © 1983 George Lockwood
Music: *Unidos*, Benjamín Villanueva, 1982; © 1983 Benjamín Villanueva; arr. Esther Frances, 1983, alt.

Irr.

This tender song of hope dares to express the simple belief that the power to transform our world lies in human hands. It claims the power of Matthew's Gospel that where two or three are gathered (united) in Christ's Name, he is present (Mt 18:20). Moreover, it suggests that when we take seriously Christ's high priestly prayer in John 17 to be one, even as he and the Father are one, then Christ's glory will be known and we will abide in love. These references make it appropriate to Proper 18/A, Easter VII/B, and Easter VII/C in the Sunday eucharistic cycles; it is also very appropriate for late Eastertide in the daily eucharistic cycle and for the Occasional Propers For the Unity of the Church, For the Mission of the Church, For the Nation, For Peace, and For Social Justice.

It should be sung with simple sincerity (about 40 = ♩.). While the arrangement is given as a unison hymn, parallel sixths and thirds are typical of this style; harmony parts and occasional descant lines may easily be derived from the keyboard part, and they will greatly add to the beauty of this melody. The accompaniment as written is more suited to the piano, but organists can easily adapt this style. Careful use of pizzicato 16' Pedal can approximate the sound of the bass guitar in mariachi bands. Guitar chords have been added by Marilyn Haskel, who suggests that the guitarist arpeggiate in the style of the keyboard accompaniment.

PHONETIC PRONUNCIATION:

U-ni-dos, en tu nom-bre‿u-ni-dos.
Oo-nee-dohs, ehn too nohm-bray‿oo-nee-dohs.

Pues en es—te mun-do paz y‿a—mor ten-dre-mos.
Pwehs ehn ehs-tay moon-doh pas ee_ah-mor tehn-dray-mohs.

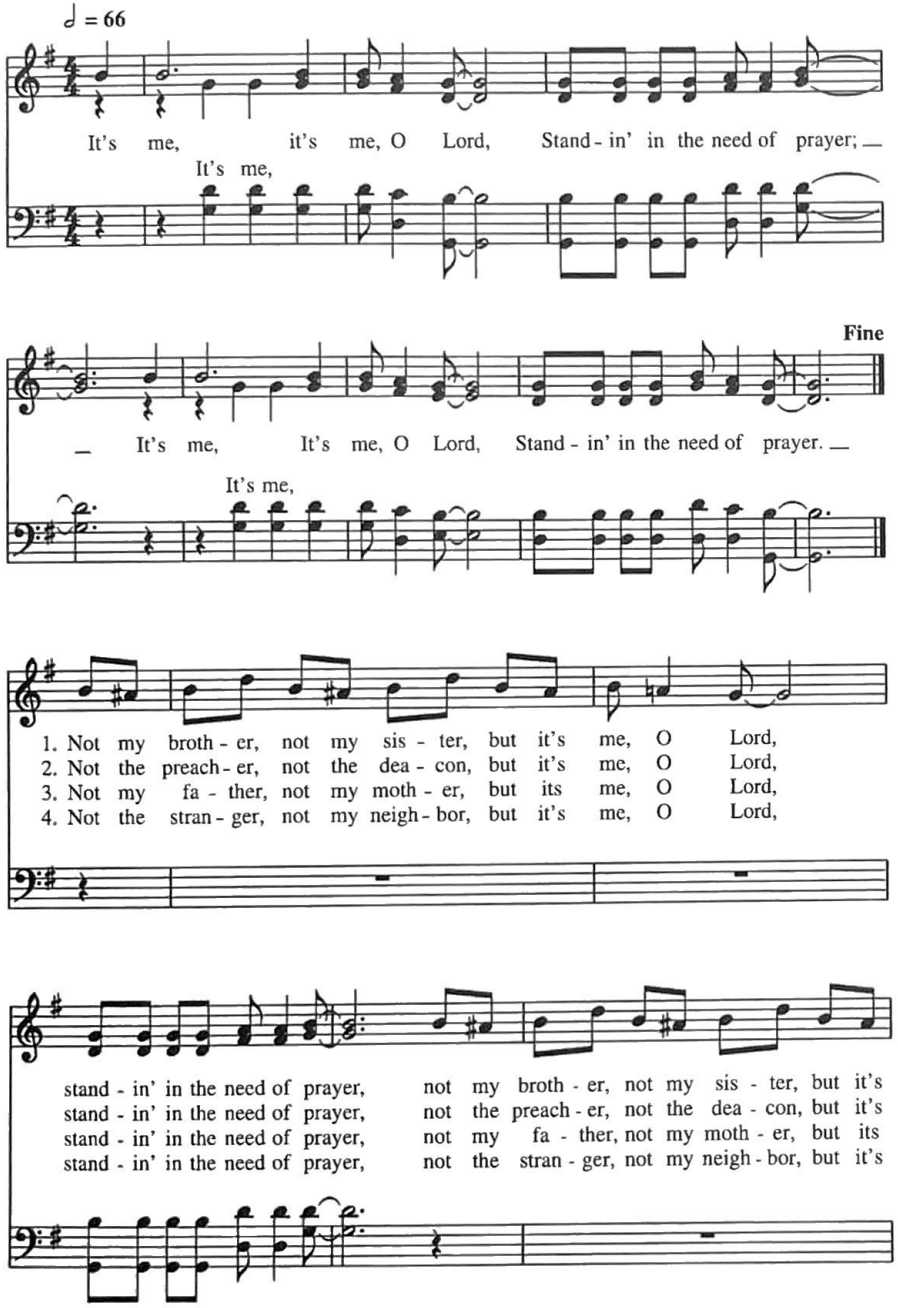
U—ni—dos, siem—pre‿u-ni-dos, to-mán-do-nos las ma-nos
Oo-nee-dohs, syehm-pray‿oo-nee-dohs, toh-mahn-doh-nohs lahs mah-nohs

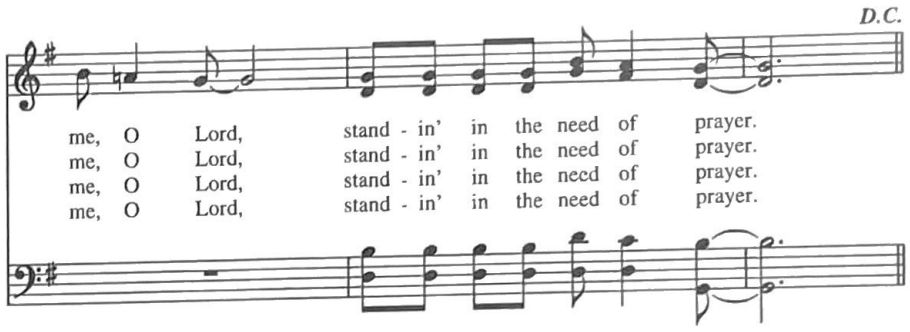
i—re—mos por el mun-do can—tan—do‿al a-mor.
ee-rray-mohs pohr ehl moon-doh kahn-tahn-doh‿ahl ah-mohr.

La glo—ria de Je—sus, al fin res-plan-de-ce-rá
Lah gloh-ree‿ah day Hay-soos, ahl feen rehs-plahn-day-say-rah

Y‿el mun-do lle-na—rá de‿a—mor y de paz.
Ee‿ehl moon-doh yay-nah-rah day‿ah-mohr ee day pas.

797 It's me, it's me, it's me, O Lord

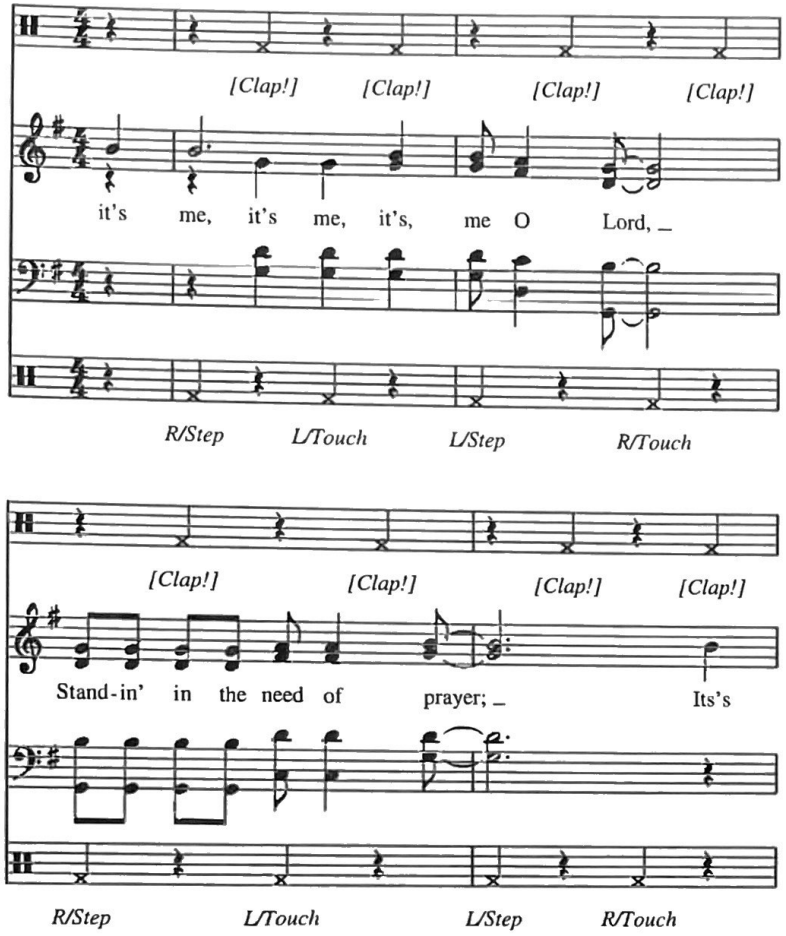




Words: Traditional
Music: Negro Spiritual; arr. Carl Haywood (b. 1949), from *The Haywood Collection of Negro Spirituals*
© 1992 Carl Haywood.
You must contact Carl Haywood to reproduce this selection.
Irr.

One of the first decisions the Hymnal Committee made was to identify items from *Lift Every Voice and Sing II* for inclusion in this collection. Through the help of the Rev. Canon Sue Reid, a list of the most frequently used and frequently requested items from *LEVAS II* was made; not surprisingly, it contained a great number of Negro spirituals. Also not surprisingly, this energetic and energizing spiritual was high on everyone's list.

As with many spirituals, it is a variation on "call and response" which doesn't need printed music for vital participation. The stanzas are notated as soprano solos, but they may be sung by any solo voice or combination of voices; the responses ("Standin' in the need of prayer") and the refrain should always be sung in parts, and the entire spiritual works best unaccompanied. The feeling should be lively and animated, without being rushed (about 66 = ♩). Various forms of the rocking "Step—Touch" with or without clapping may be used (see the basic description of Step—Touch above at #755, "The steadfast love of the Lord never ceases"). Because the syncopations of the tied Eighth Notes may obscure the Quarter Note pattern for these rhythmic additions, the pattern below is offered to show how they fit with the music:

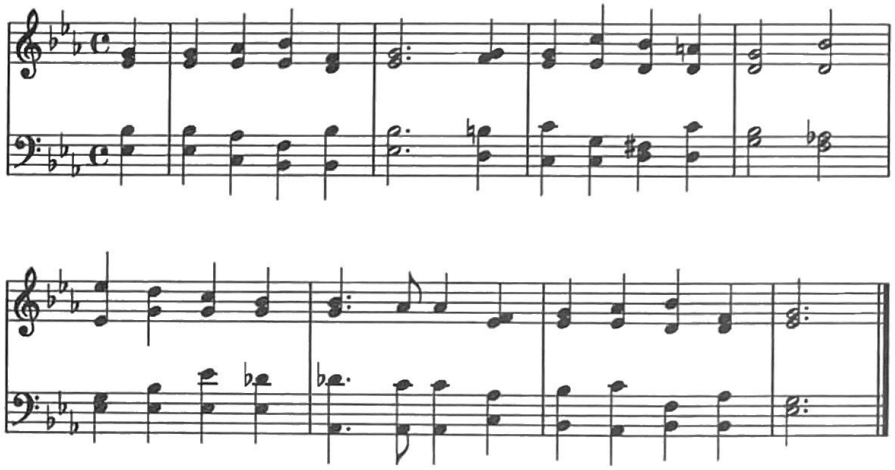


In addition to its obvious use as a generator of energy in liturgy and as an "invitatory" for non-liturgical gatherings, this spiritual has a unique message for any occasion focusing on peace, justice, and social issues: given the human tendency to assign blame to others, each of us needs to be reminded from time to time that "it's me, O Lord, [who is] standin' in the need of prayer."

Lord Jesus, think on me

This ancient hymn text began as an epilogue to nine of Synesius's hymns, asking God to remember the author of those verses. *The 1940 Hymnal Companion* quotes the translator describing his work as "a paraphrase or amplification rather than an exact translation of the original." This heartfelt plea for forgiveness and amendment of life has been in the Hymnal since 1892. It has most often been paired in Episcopal hymnals with Samuel Howard's tune *St. Bride,* but after the success of Benjamin Britten's *Noye's Fludde, The Hymnal 1982* linked it to the metrical Psalm tune *Southwell.*

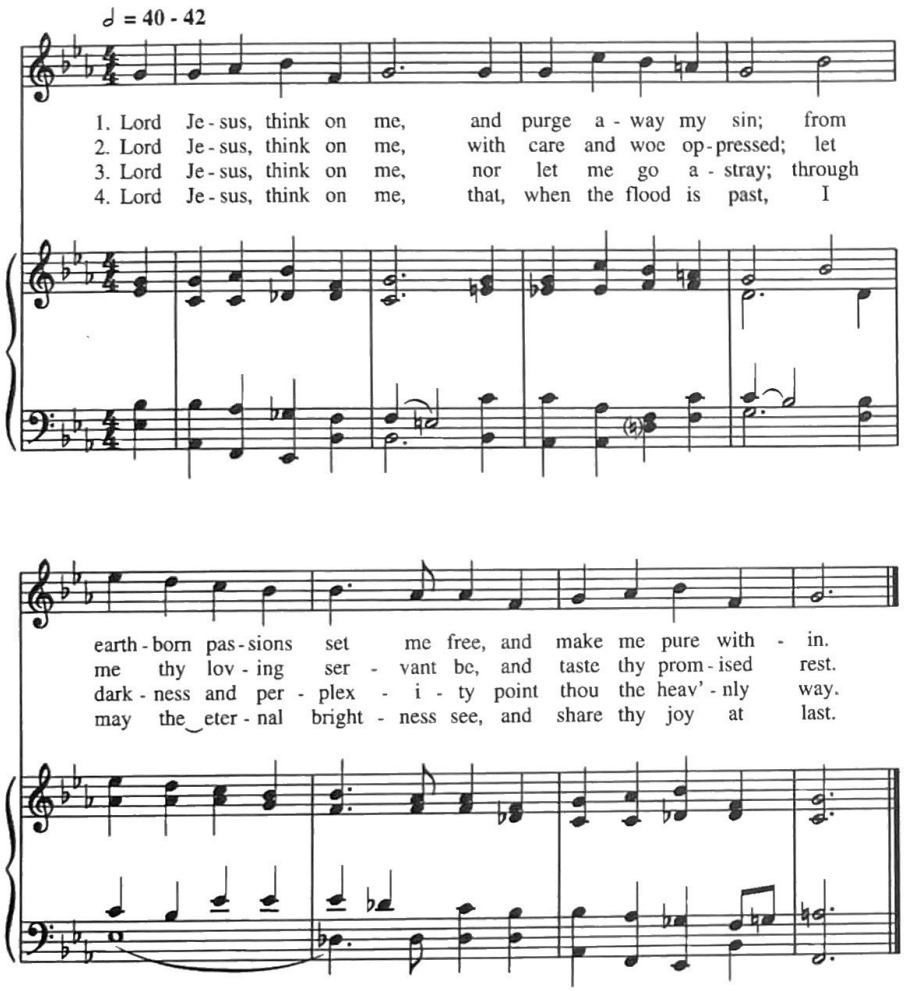
Owen Burdick's tune *Barnfield* is both a borrowing and an homage to the 19th century composer and church musician, Joseph Barnby. The original material is the melody from Barnby's hymntune *St. Andrew,* which he composed "for the use of S. Andrew's, Wells Street" during his tenure there as organist (1863-1871). In the sweetness of Barnby's original harmonization,



it found wide use in the later Victorian and Edwardian Church. *The Hymnal 1916,* for example, uses it twice: at 218 for Henry Harbaugh's "Jesus, I live to Thee" and at 369 for William Chatterton Dix's Confirmation hymn "The cross is on our brow."

Burdick's rich harmonization is filled with moments of unexpected delight, and it needs to be sung at a tempo which allows them to emerge unrushed, without being signaled in advance. Try about 40-42 = 𝅗𝅥. The organ support for these verses also needs some attention so that the harmonies sound clearly without overwhelming the singers. Imaginative choir directors will find good resources in this music, alternating Burdick's accompaniment for solo and/or unison stanzas with Barnby's original sung unaccompanied. We have also included Burdick's harmonization transposed up a major second to provide a four-part choral version.

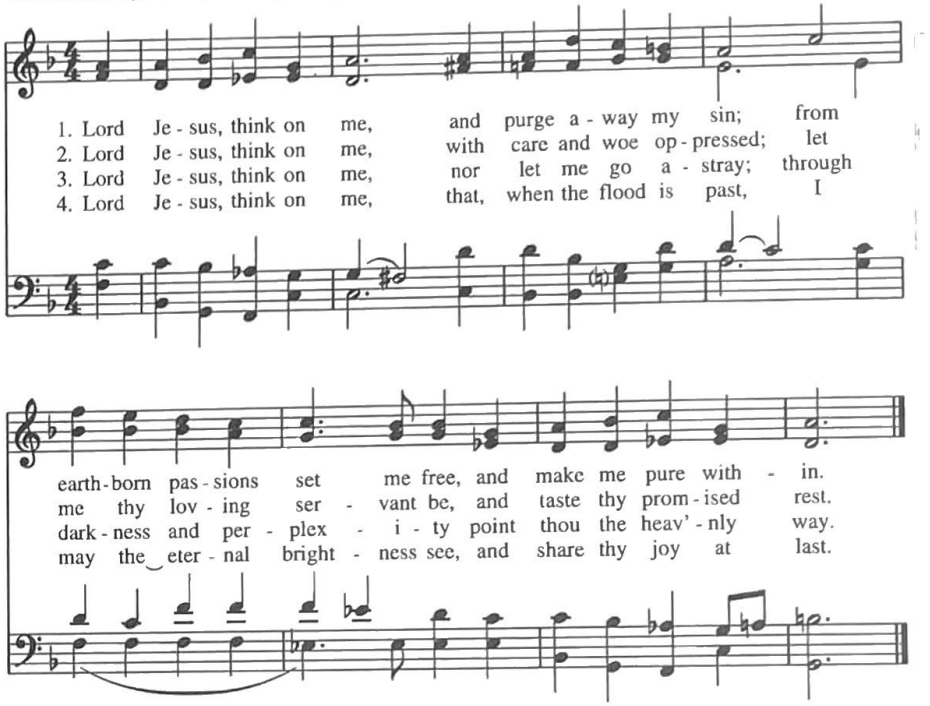
(798)



Words: Synesius of Cyrene (375?414?); tr. Allen William Chatfield (1808-1896), alt.
Music: *Barnfield*, Joseph Barnby, (1838-1896); harm. Owen Burdick (b. 1954); harm.
© 1981 Owen Burdick

SM

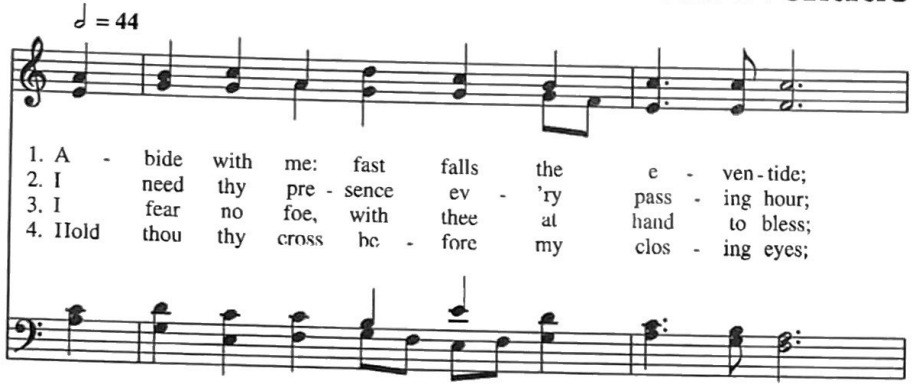
Choral arrangement (note key change)

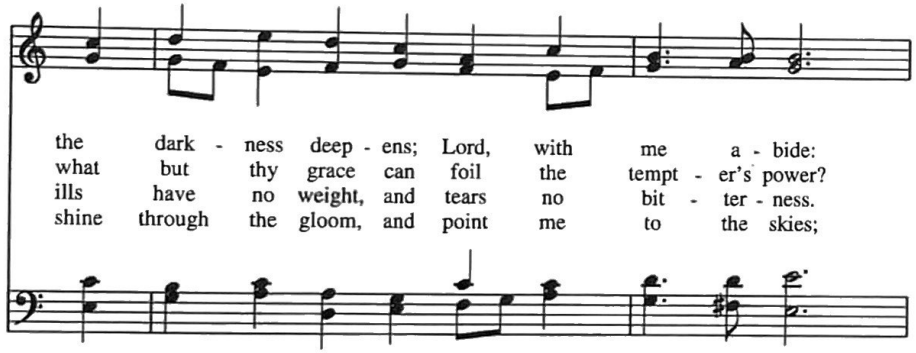


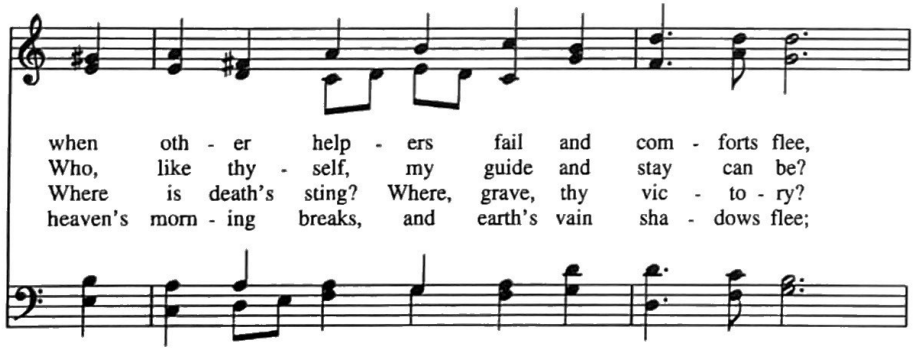
Words: Synesius of Cyrene (375?414?); tr. Allen William Chatfield (1808-1896), alt.
Music: *Barnfield*, Joseph Barnby, (1838-1896); harm. Owen Burdick (b. 1954); harm.
© 1981 Owen Burdick

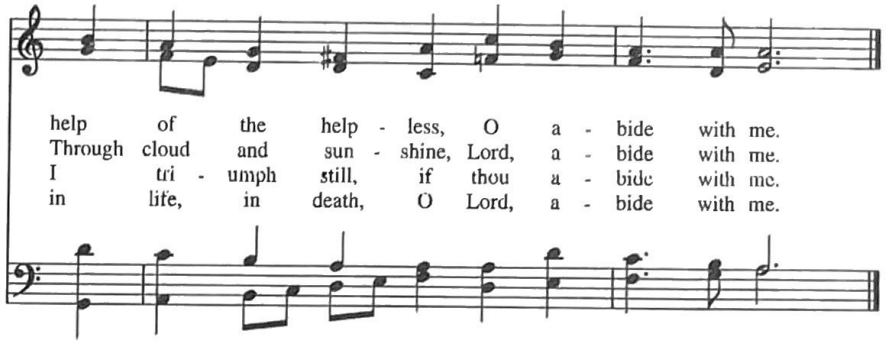
SM

799 Abide with me: fast falls the eventide









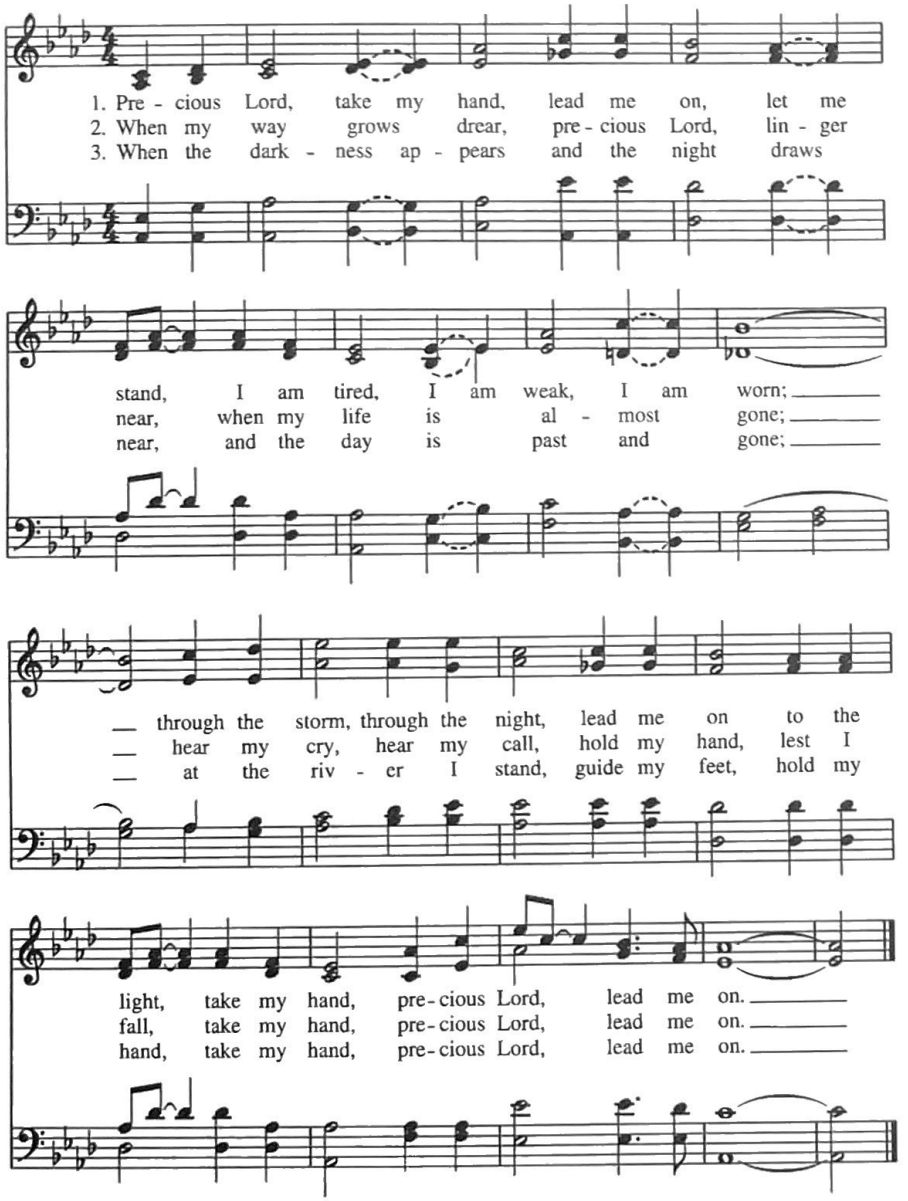
Words: Henry F. Lyte, (1793-1847)
Music: *Dorland Mountain*, Randall Giles (b. 1950);
© 1997 Randall Giles

10.10.10.10

The history of this much loved hymn of the late nineteenth and early twentieth century is given full treatment in *The Hymnal 1982 Companion,* and those admirable volumes should be consulted for matters about its writing. It has been included in this collection on account both of its popularity and its excellence when sung with Randall Giles's tune *Dorland Mountain.* The composer tells that he composed this tune as he was completing work on his *St. John Passion* in 1992 at the Dorland Mountain Colony near Temecula, California. Originally, the tune was conceived as a vehicle for Helen Waddell's beautiful translation of Peter Abelard's *Solus ad victimam* ("Alone to sacrifice thou goest, Lord"), and the characteristic dotted rhythm at the end of each phrase is an homage to George Henry Day's hymn tune *Edsall* (paired in *The Hymnal 1940* with "Come, risen Lord, and deign to be our guest"). *Dorland Mountain* was first sung to "Abide with me" during Lent 1995 at the suggestion of John W. Becker, conductor of the Compline Choir of Heinz Chapel at the University of Pittsburgh.

In addition to its obvious use at evening liturgies, this beautiful combination of text and enhancing tune would also grace the Burial Office as well as healing services. The Hymnal Committee chose to keep the same arrangement of stanzas as printed in *The Hymnal 1982* to make this a viable alternative to the traditional tune. This setting should be sung with a broad, but forward-moving, ♩ pulse; about 44 = ♩ maintains dignity without sentimentality, while allowing a full phrase to be sung on a single breath. The dotted Half Notes at the end of each line give plenty of time for singers to breathe on the dot so that the next phrase may begin right on time.

800 Precious Lord, take my hand



Words: Thomas A. Dorsey (1899-1993)
Music: Thomas A. Dorsey; arr. Horace Clarence Boyer (b. 1935)
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Irr.

In the 1920s, Thomas Andrew Dorsey was known as "Georgia Tom" when he toured with such legendary blues musicians as Ma Rainey and Tampa Red. The next decades changed that considerably. In 1933 he founded the National Convention of Gospel Choirs and Choruses in Chicago and served as its president for forty years, causing him to be known as "The Father of Gospel Music." Today he is known almost exclusively as the creator of "Precious Lord, take my hand," the quintessential gospel song. Although Dorsey was the son of a revival preacher, it was not until his thirtieth year that he began to focus exclusively on religious music, after what he called "a definite spiritual change." It is easy to see how the specific inspiration of "Precious Lord" was the deaths of his newborn child, Thomas, Jr., and his wife Nettie; without a trace of self-pity, the text expresses the bone-weariness of exhausting grief and profound loss. While it is a personal statement, its strength lies in its subtle scriptural allusion. The first stanza recalls Matthew's account of the disciples seeing Jesus walking on the sea; "through the storm, through the night" the singer, like Simon Peter, calls out, "Lord, save me!" The refrain, "Take my hand, precious Lord, lead me on" is the response: "Jesus immediately reached out his hand and caught him, saying to him, 'You of little faith, why did you doubt?'" [Mt 14:31, NRSV]

Stanza two recalls Luke's description of Jesus' post-Resurrection appearance on the road to Emmaus, with the end of life equated to the darkening skies of the journey and with the singer's plea for Jesus to "linger near" reflecting the disciples' entreaty "Stay with us; it is almost evening and the day is far spent." [Lk 24:29] The final stanza returns to the water image, this time "When the darkness appears…At the river I stand" refers to the "river of the water of life" in the eternal light where "there will be no more night" [Rev. 22:1-5]. Because of the song's great emotional power, it speaks more to times of crisis than to lectionary passages. In my own Southern childhood in the 1940s, it was nearly always sung at funerals; during the HIV/AIDS crisis, it has been a powerful source of confession and strength for many healing services.

This kind of slow, emotive gospel music is properly sung in a free, improvisatory way that is rhythmic, but bound by neither meter signatures nor bar lines. Ideally, it is led by a pianist, or a soloist, or a choir that understands this style and knows how to communicate it to a large singing congregation. Traditionally, the tune is notated as 3/4, but Horace Boyer, General Editor of *Lift Every Voice and Sing II,* tells of hearing Mr. Dorsey play this song with such long upbeats that Boyer cast it in 4/4 for *LEVAS II.* That is the version we have chosen to print here, with the understanding that a strict interpretation of neither 3/4 nor 4/4 is completely accurate. In fact, the tune is not by Dorsey at all, but is a version of the hymn tune *Maitland* by Oberlin professor of music, George N. Allen. It had first appeared in 1844 in *The Oberlin Social and Sabbath School Hymn Book* to "Must Jesus bear the cross alone" by Thomas Shepherd (1665-1739). Dorsey's own publication, *The Thomas A. Dorsey Story: From Blues-Jazz to Gospel Song* (Chicago, c. 1961) tells how he came to appropriate this tune and give it new life with his own text. "Beat up" by the loss of his wife and son, "I was so lonely I did not feel that I could go on alone." One night, he found himself at a piano. "I played 'round on the piano...played a song or two, a hymn...fumbling...with an old tune...that's sung to many songs, many sets of lyrics." Out of his deep melancholy, this enduring hymn of trust was born.

God be with you till we meet again 801

♩ = 54 - 60

Unison *Harmony*

1. God be with you till we meet a-gain; by wise coun-sels
2. God be with you till we meet a-gain; 'neath bright wings pro-
3. God be with you till we meet a-gain; when life's pe-rils
4. God be with you till we meet a-gain; keep love's ban-ner

guide, up-hold you, with the sheep se-cure-ly fold you:
tect-ing hide you, dail-y man-na still pro-vide you:
thick con-found you, put strong arms un-fail-ing round you:
float-ing o'er you, smite death's threat-'ning wave be-fore you:

Unison

God be with you till we meet a-gain.
God be with you till we meet a-gain.
God be with you till we meet a-gain.
God be with you till we meet a-gain.

Words: Jeremiah Eames Rankin (1828-1904), alt. John L. Hooker (b. 1944)
Music: *Randolph,* Ralph Vaughan Williams (1872-1958), alt.;
© Oxford University Press

98.89

(801)

Jeremiah Eames Rankin, Pastor of the First Congregational Church, Washington D.C., and President of Howell University, wrote this hymn of farewell largely as a Christian etymology of "Goodbye" ("God be be wi' ye"). It was first published in Rankin's 1880 hymn collection *Gospel Bells,* where it bears the scriptural citation of Romans 16:20, "The grace of our Lord Jesus Christ be with you." The original text has this gratuitous refrain which exists in varying forms of the following, depending on which tune is used:

> Till we meet, till we meet, till we meet at Jesus' feet;
> Till we meet, till we meet, till we meet,
> God be with you till we meet again.

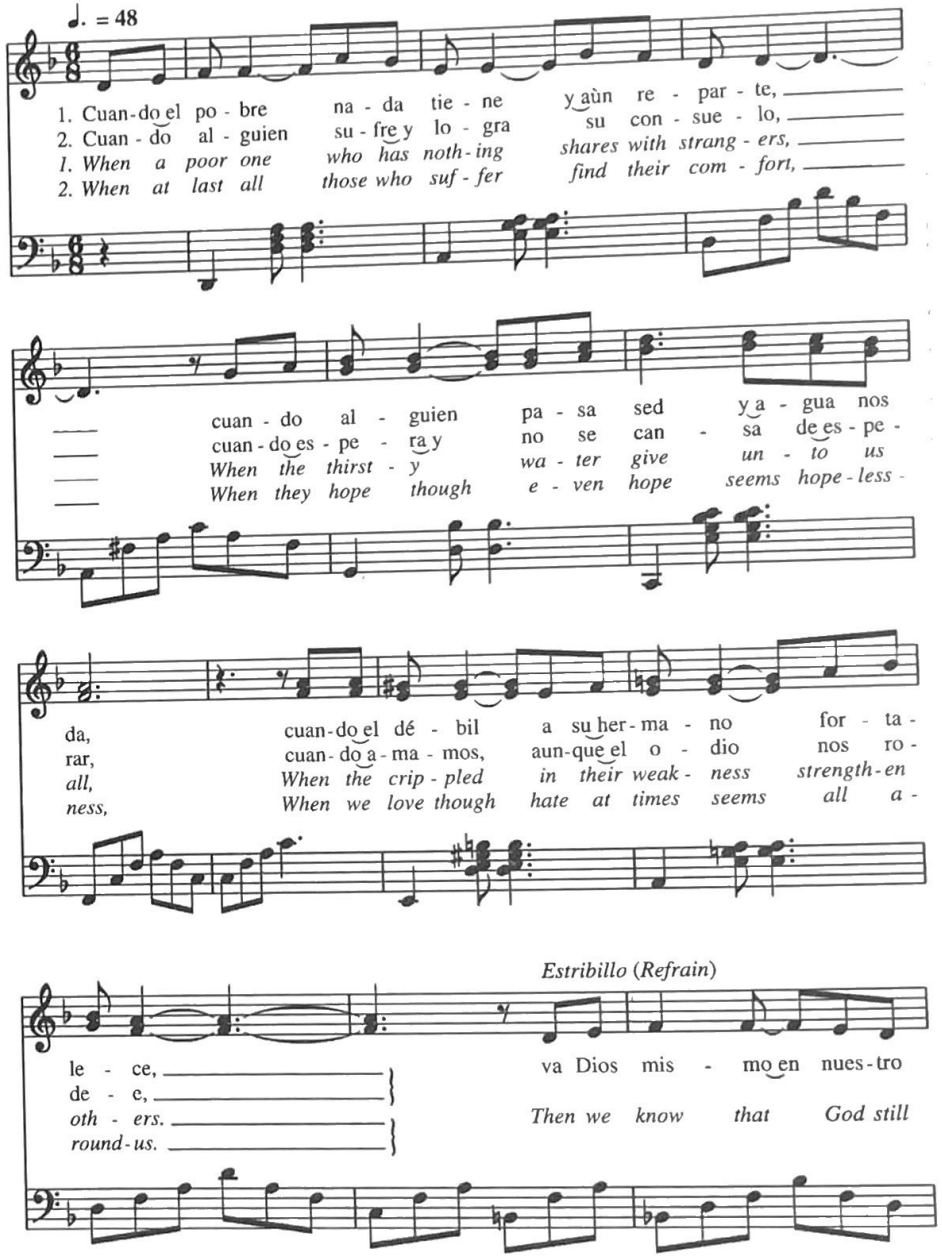
Canon Dearmer, writing in *Songs of Praise Discussed,* loftily, but accurately, dismisses this as "adscititious," and its omission was part of the text revision adopted in this hymnal. Other revisions include the addition of stanzas two and three, which *The Hymnal 1940* omitted, and several changes which fall into the category of "inclusive language," in accordance with the 1994 General Convention mandate for this hymnal. Thus "his counsels" becomes "wise counsels," "his wings" becomes "bright wings," and "his arms" becomes "strong arms."

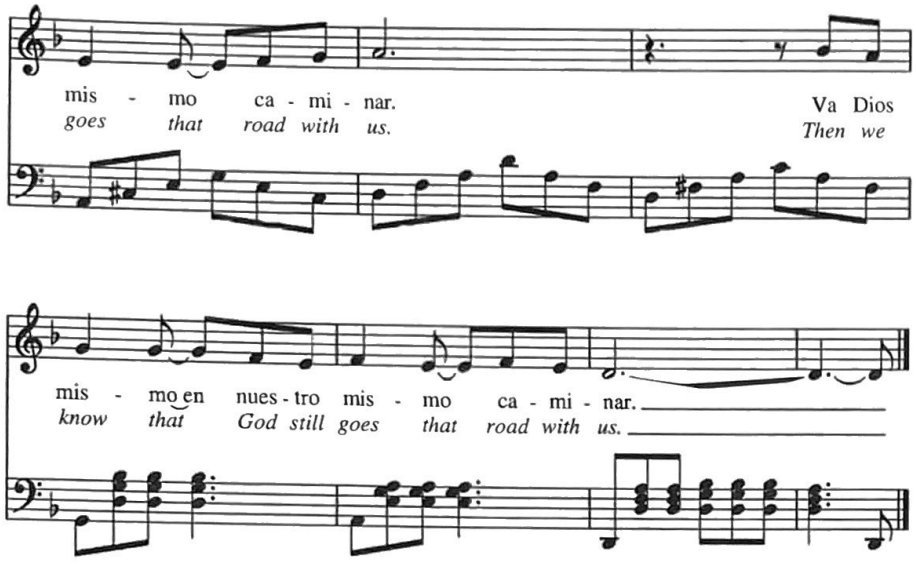
In this form, there is much to admire about this text. Certainly it is personal and heartfelt in its concern for those we love, but it is no more so than other acceptable texts. Think, for example, how the Requiem's *In paradisum* expresses similar wishes for our loved ones who have died (see *The Hymnal 1982,* 354 and 356 for English versions of *In paradisum*). The problem with this text is that it has been ruined by a weak tune (William Tomer's *God be with you*), which even the circumspect authors of *The 1940 Hymnal Companion* describe as "maudlin." Ralph Vaughan Williams' *Randolph* was a 1906 bid in *The English Hymnal* to rescue these words; its simple nobility is just right to allow them to speak directly.

While this hymn, especially to Tomer's tune, is frequently sung in protestant churches as a funeral hymn, it is more appropriate as a hymn of farewell, sung at times of leave-taking. The proper tempo and ethos is broad and restrained, about 54—60 = 𝅗𝅥. The markings of "Unison" and "Harmony" indicate Vaughan Williams' original intentions.

802

Cuando el pobre nada tiene
When the poor one who has nothing





3. Cuando crece la alegria y nos inunda,
cuando dicen nuestros labios la verdad,
cuando do a mamos el sentirde los sencillos, *Estribillo*

4. Cuando abunda el bien y llena los hogares,
cuando alguien donde hay guerra pone paz,
cuando "hermano" le llamamos al extraño, *Estribillo*

3. *When our joy fills up our cup to overflowing,*
When our lips can speak no words other than true,
When we know that love for simple things is better. Refrain

4. *When our homes are filled with goodness in abundance.*
When we learn how to make peace instead of war.
When each stranger that we meet is called a neighbor. Refrain

Words: J. A. Olivar and Miguel Manzano
Music: *El Camino*, © 1971 J. A. Olivar and Miguel Manzano and San Pablo Internacional - SSP.
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12.11.12.11.11

This folk-like tune and words are inspired by the account of the final judgment in the twenty-fifth chapter of Matthew's Gospel, where Jesus describes the distinction between the "sheep and goats" as being works of mercy: "...for I was hungry, and you gave me food, I was thirsty and you gave me drink, I was a stranger and you welcomed me, I was naked and you clothed me, I was in prison and you visited me..." In a more contemporay guise, these authors speak of those who give what they do not have: those who have nothing, share; the thirsty, give water; the infirm, give strength. This is the way, they say, that hope rises out of hopelessness; it is then, they say, that we know God still walks with us. In terms of the Lectionary, it is most appropriate for the Sundays in late Pentecost when the theme of God's righteousness and coming judgment are strong (Propers 26, 27, 28, and 29 in Year A; 27 and 28 in Year B; 20, 21, 22, 23, 26 and 29 in Year C); it is also appropriate for any occasion which focuses on social responsibility, justice, and peace. Those who have come to know this hymn from *The United Methodist Hymnal* will notice that the text has been altered for inclusivity by the editors of *El Himnario.*

The tune, like so much Hispanic music, lends itself to harmonizing in parallel thirds and sixths, and the accompaniment gives adequate clues for this. Otherwise, this hymn should be sung in unison with a gentle, but rhythmic, accompaniment that decorates rather than dominates the singers. About 48 = ♩. will keep the movement fluid without destroying the subtle plaintiveness inherent in the music.

Phonetic Pronunciation: The only new sound in this text is "au," pronounced like the "ow" in "cow;" thus, "aun" is expressed as "own" and rhymes with "crown"

1. Cuan—do‿el po-bre na-da tie-ne y‿aùn re-par-te,
Kwahn-doh‿ehl poh-bray nah-dah tyeh-nay ee‿own ray-pahr-tay,

cuan—do al-guien pa-sa sed y‿a-gua nos da,
kwahn-doh ahl-gyehn pah-sah sehd ee‿ah-gwa nohs dah,

cuan—do‿el dé-bil a su‿her-ma-no for—ta—-le—ce,
kwahn-doh‿ehl day-beel ah soo‿ehr-mah-noh fohr-tah-lay-say,

Estribillo va Dios mis-mo‿en nues-tro mis-mo ca-mi-nar.
va Dyos mees-moh‿ehn nway-stroh mees-moh kah-mee-nahr.

2. Cuan—do al-guien su-fre‿y lo-gra su con-sue-lo,
Kwahn-doh ahl-gyehn soo-fray‿ee loh-grrah soo kohn-sway-loh

cuan—do‿es—pe-ra‿y no se can-sa de‿es—pe—rar,
kwahn-doh‿ehs-peh-rah‿ee noh say kahn-sah day‿ehs-peh-rrahr,

cuan—do‿a—ma-mos, aun-que‿el o-dio nos ro-de-e, etc.
kwahn-doh‿ah-mah-mohs, own-kay‿ehl oh-dyoh nohs rroh-day-ay, etc.

3. Cuan—do cre—ce la‿a—le—gri—a‿y nos i-nun-da,
Kwahn-doh creh-say lah‿ah-leh-grree-ah‿ee nohs ee-noon-dah,

cuan-do di—cen nues-tros la-bios la ver-dad,
kwahn-doh dee-sehn nway-stros lah-byos lah vehr-dahd,

cuan—do‿a mamos el sen—tir—de los sen—ci—llos, etc.
kwahn-doh‿ah mah-mohs ehl sehn-teer-day lohs sehn-see-yos, etc.

4. Cuan—do‿a—bun-da‿el bien y lle-na los ho-ga-res,
Kwahn-doh‿ah-boon-dah‿ehl byen ee yay-nah lohs oh-gah-rehs,

cuan—do al—guien don-de‿hay gue-rra po-ne paz,
kwahn-doh ahl-gyehn dohn-day‿ahee geh-rrah poh-nay pas,

cuan-do "her-ma-no" le lla—ma—mos al ex-tra-ño, etc.
kwahn-doh "ehr-mah-noh" lay yah-mah-mohs ahl eks-trah-nyoh, etc.

These three are the treasures

Capo 1: play Em

♩ = 100

Fm (Em) Db (C) Cm (Bm) Fm (Em)

1. These three are the treas - ures to strive for and prize: be
2. If mer - cy's a - ban - doned by those who'd be brave, e -
3. Be gen - tle and you can af - ford to be bold, be
4. Through gen - tle - ness those who at - tack win the fight, and

Eb (D) Ab (G) Cm (Bm) Fm (Em)

gen - tle, live sim - ply and have the hum - il - it - y to shy from the
con - o - my squan - dered by those who'd be gen - er - ous, hu - mil - i - ty
fru - gal and so have e - nough to be lib - er - al, be hum - ble and
those who de - fend have their safe - ty in gen - tle - ness; this gen - tle - ness

Bbm (Am) Cm (Bm) Db (C) Bbm (Am) Fm (Em)

strugg - le to put ones - self first, these are the pearls.
slight - ed by those who would lead, this is sure death.
thus be a lead - er of all, this is the way.
rests in the chil - dren of God, this is their sign.

Words: Colin Hodgetts
Music: *Song of Lau Tsu*, Colin Hodgetts © 1983 Stainer and Bell Ltd., All Rights Reserved. Used by permission of Hope Publishing Company, Carol Stream, IL 60188.
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11.13.11.4

Lau Tsu or Lao-tzu, the first great Taoist philosopher in China, occupies a position in Asian culture not unlike that of Moses in Judeo-Christian society. Like Moses and the Pentateuch, Lau Tsu was long said to have been the sole author of the *Tao-te Ching,* the repository of formative Taoist teaching. Unlike the Moses of Exodus, Lau Tsu successfully shunned leadership roles and any other form of public life, preferring instead to cultivate inner peace and serenity of thought. From the teachings ascribed to him, Colin Hodgetts has created this jewel, which he first published as "Song of Lau Tsu" in the 1983 Stainer & Bell collection *Songs from Many Faiths.*

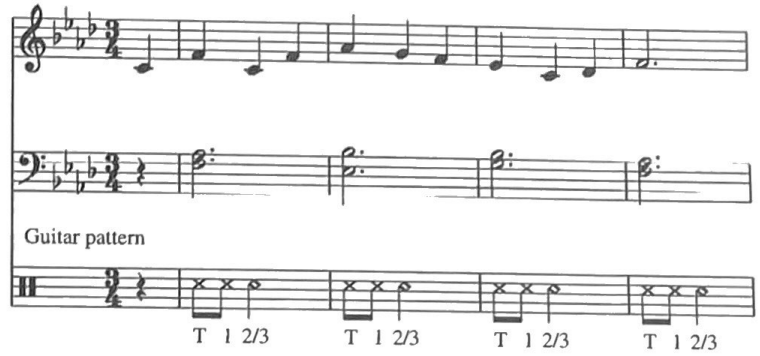
While it is not specifically Christian in origin, it shares the sense of right relations proclaimed by Israel's prophets and it reflects many teachings of Christ as recorded in the Gospels. Stanza one reflects the prophetic call to do justice, love kindness, and walk humbly with God [Micah 6:8]. Stanza two speaks of thoughtlessness (bravery without mercy) and hypocritical pretense (economy squandered for show) in ways that reflect Jesus' warning to

> Beware of the scribes, who like to walk around in long robes, and to be greeted with respect in the marketplaces, and to have the best seats in the synagogues and places of honor at banquets! They devour widows' houses and for the sake of appearance say long prayers. [Mark 12:38-40, NRSV]

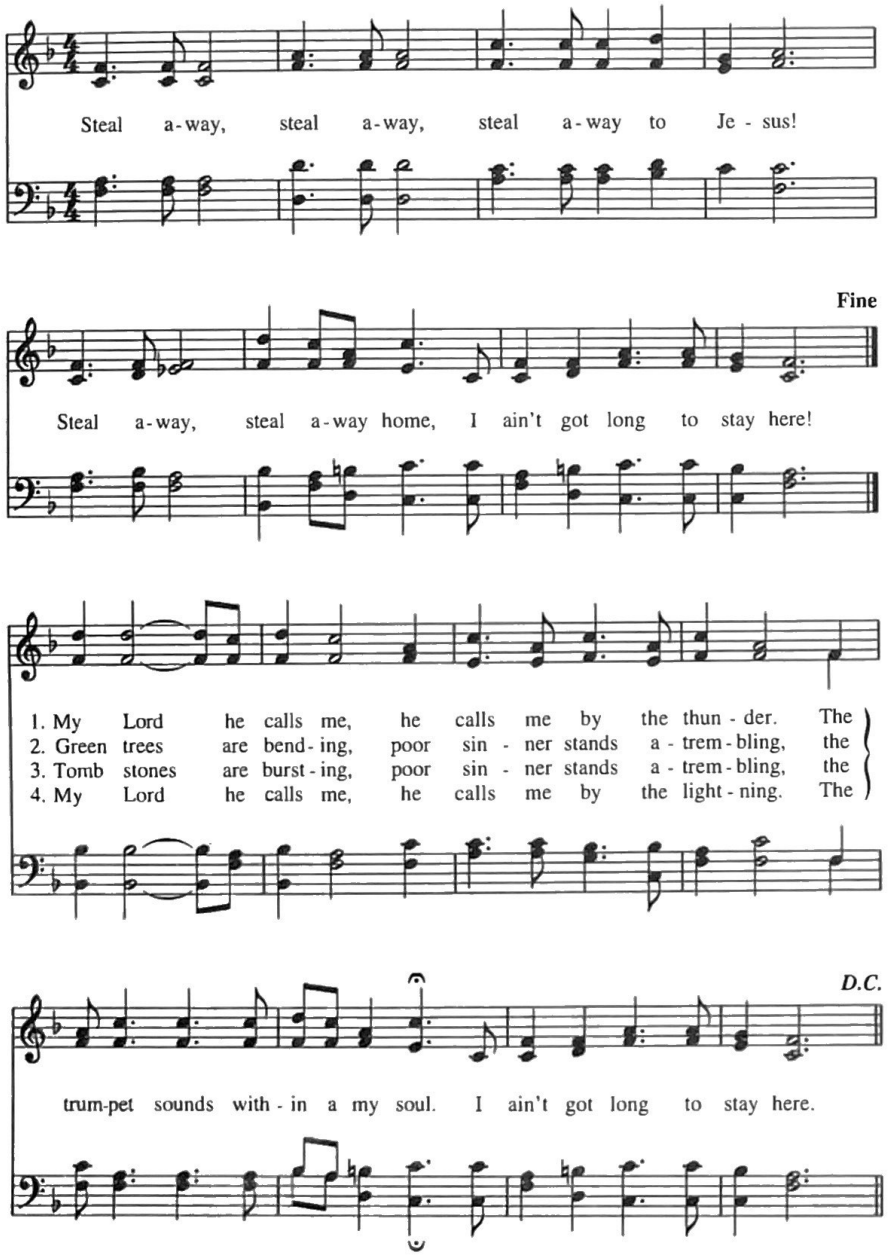
Stanza three offers a corrective for this, and stanza four ends with a benison that parallels the teaching in the Beatitudes that peacemakers are the children of God [Mt. 5:9]. The rejection of worldly acclaim that is found throughout this text echoes Luke's version of the Beatitudes:

> Woe to you when all speak well of you, for that is what their ancestors did to the false prophets. [Lk 6:26, NRSV]

This hymn should be sung quietly and simply, with one large pulse to the measure (about 100 = ♩). The simple accompaniment sounds good on any keyboard instrument; pianists should be cautious with too much octave doubling, just as organists should use very light 16′ Pedal stops, if the Pedal is used at all. Most organs offer a wealth of solo possibilities for the melody; variations on the Cornet are especially effective: Flutes 8′ and 2 2/3′ or 8′, 2 2/3′, and 1 3/5′ sound very good against Flutes 8′ and 4′ or against tapered stops such as Spitzflöte or Gemshorn 8′ and 4′. Marilyn Haskel has added guitar chords, and she wisely cautions against the *Boom-chuck-chuck* of the Waltz pattern, which would seriously compromise the integrity of this piece. Instead, she recommends this pattern:



Steal away



Words: Traditional
Music: Negro Spiritual; arr. Carl Haywood (b. 1949), from *The Haywood Collections of Negro Spirituals.*
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Irr.

Like all folk music, spirituals are difficult to notate to everyone's satisfaction. On the one hand, because they arise and are disseminated by oral and aural traditions, the existence of variants is inevitable. On the other hand, because they are true vocal music, capturing the subtleties of pitch and rhythm can make them appear far more forbidding on paper than they sound. The Hymnal Committee wanted settings that honor those variants and subtleties, while still being accessible and satisfying. It was our consensus that Carl Haywood's *Collection of Negro Spirituals* comes as close to achieving those aims as possible.

"Steal away" is frequently cited as a prime example of the use of encoded language in spirituals; here the image of death as release ("Steal away to Jesus") is an encouragement for slaves to run away to freedom. In this manner, slaves could couch words of hope and comfort to each other in religious terms, with deeper meanings that would never have been allowed in overt, political language. Thus this text has two moods: one of sweet consolation and one of impending change. The impending change is the coming of God's justice and judgment, announced by violent weather and the trumpet's call. The "trumpet of the Lord" is a recurring and complex image in the language of spirituals. At its most basic level, it nearly always speaks of God's mighty acts which call humans into right relationship: think of the trumpet and smoke around Mount Sinai when the Law was given [Ex. 19-20], of the trumpet blast that announces the Year of Jubilee with its freeing of slaves [Lev. 25], of the trumpets in the Battle of Jericho [Judges 7], of the trumpet sound that announces the Great Day of the Lord throughout the Minor Prophets, etc. Alongside the gentleness of this spiritual, the message of the Trumpet of the Lord runs through it, culminating in stanza three when specific reference is made to 1 Corinthians 15:52, when the last trumpet will sound "and the dead will be raised," ushering in God's kingdom of justice for the oppressed.

The emphasis on the end of time makes this very appropriate to sing on late Sundays after Pentecost, although making the connections may require a bit of education. Most people think of this as a funeral hymn or as a song for Black History Month. While those are not bad ways to come to know this exquisite heritage, "Steal away" means more to the Christian life than that. It should be sung in parts, preferably unaccompanied. The stanzas may be taken by a soloist or a group of singers while the choir and congregation hymn the harmony, or they may be sung by all as printed. The dichotomy between the refrain and the stanzas is real, and it should be "loved" (as Alec Wyton would say) rather than avoided. This means that a slow, hushed approach to the first two lines is entirely appropriate, while the third line may be sung with considerable heat, energy, and volume, all of which gradually subsides after the fermata on the fourth line.

I want Jesus to walk with me

♩ = 54

1. I want Je - sus to walk with me (walk with me); I want
2. In my tri - als, Lord, walk with me (walk with me); in my
3. In my sor - rows, Lord, walk with me (walk with me); in my

Je - sus to walk with me (walk with me); all a
tri - als, Lord, walk with me (walk with me); when the
sor - rows, Lord, walk with me (walk with me); when my

long my pil - grim jour - ney, Lord, I want
shades of life are fall - ing, Lord, I want
heart with - in is ach - ing, Lord, I want

Je - sus to walk with me (walk with me).
Je - sus to walk with me (walk with me).
Je - sus to walk with me (walk with me).

Words: Traditional
Music: Negro Spiritual; arr. Carl Haywood (b. 1949), from *The Haywood Collection of Negro Spirituals.*
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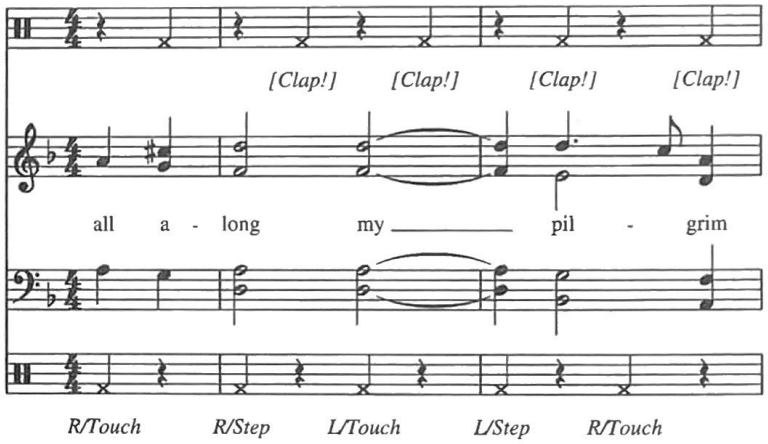
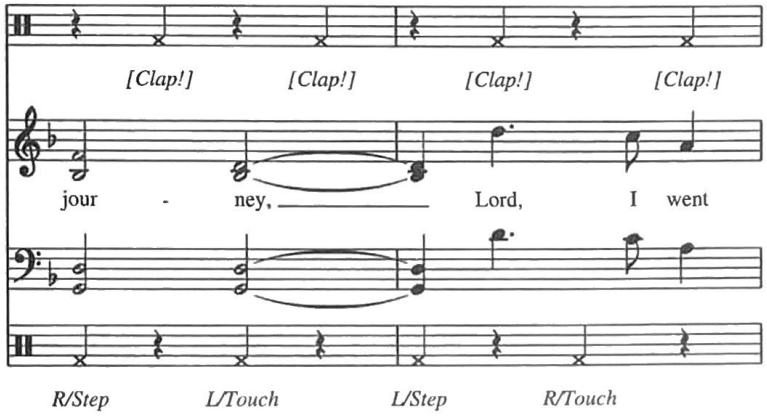
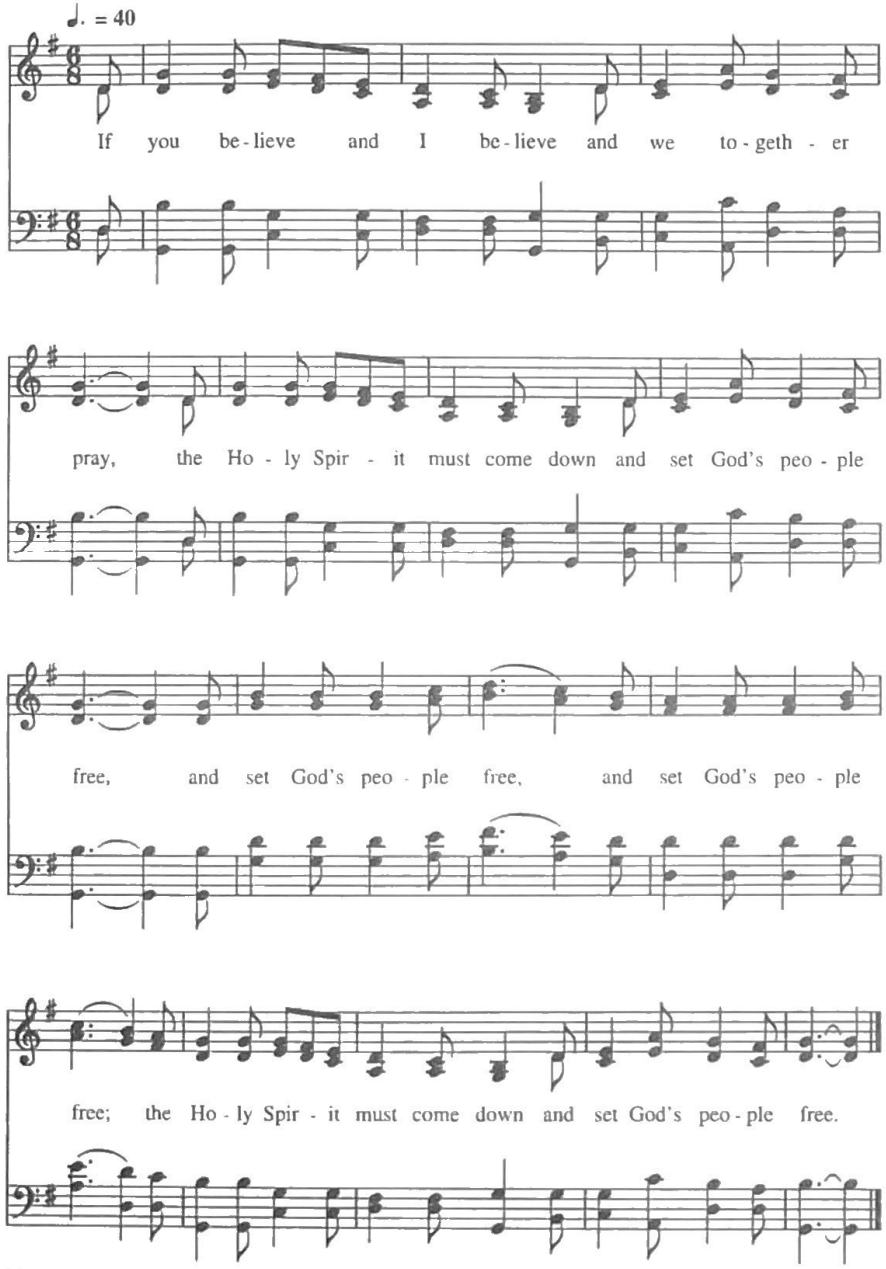
Irr.

This strong prayer for God's presence belongs to times of transition as well as times of crisis. In that sense, it might find a much wider use with the propers for Baptism and Confirmation, at The Celebration of a New Ministry, and with the Occasional Propers For the Ministry and For Vocation in Daily Work. Dr. Haywood has made a fine, solid setting for the kind of part singing that makes this music soar. It should be sung with energy, but without rushing at about 54 = ♩. The STEP—TOUCH/CLAP pattern discussed at 755 "The steadfast love of the Lord" and 797 "It's me, it's me, O Lord" could be used, but the syncopations in measures 11 and 13("pilgrim" and "Lord") which obscure the second pulse in the measure will need some care by singers unused to this practice.





806 If you believe and I believe



Words: Traditional, Zimbabwe; adap. from English source as taught by Tarasai, ed. and arr. by John Bell © 1990 Iona Community/Wild Goose Publications, admin. GIA Publications, Inc.
Music: Traditional, Zimbabwe, adap. from English source as taught by Tarasai, ed. and arr. by John Bell © 1990 Iona Community/Wild Goose Publications, admin. GIA Publications, Inc.
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86.86.66.86

It is one of the interesting configurations of grace that this English folksong (*The Lincolnshire Poacher*) should have been taken by British traders and colonizers to the former Rhodesia, where it was picked up by servants and, in the course of time, re-fitted with new words of anti-colonial protest. John Bell, the musical genius of the Iona Community, describes this process as "a beautiful example of righteous subversiveness" (*Sent by the Lord: Songs of the World Church,* Volume Two, Wild Goose Publications, 1991). There are many stories about this hymn, changing the words "God's people" to the name of a country (e.g., "...and set *Namibia* free" or "...and set *Zimbabwe* free"), but the most powerful story I know was told by the Rev. Bruce Jenneker at the November 1996 joint meeting of the Standing Commission on Church Music and the Standing Liturgical Commission. The SCCM had agreed to provide music and musical leadership for a Eucharist, if the SLC would provide the texts and sacred ministers. Quite naturally, the SLC chose trial-use texts they were preparing to present at the 1997 General Convention, and, quite naturally, the SCCM chose music being considered for this hymnal. "If you believe and I believe" was the closing hymn at that Eucharist.

In the silence following the dismissal, Fr. Jenneker said softly that he remembered being jailed, along with many others, during the days of the fight for freedom in South Africa. Part of the torment of their imprisonment was being cut off from the support and solidarity of their compatriots. Isolated and frightened, he sat in his cell; then, from a distance came the opening phrases of this hymn. One by one, voices joined in the song of fervent belief until the prison rang with their testimony of faith, giving the strength to endure and to fight for justice.

The occasions for praying to be set free are many; the use of this hymn with propers focusing on the social order, justice, and peace (Occasional Propers of the Reign of Christ, For the Unity of the Church, For the Mission of the Church I and II, For Peace, For Social Justice, For Social Service, etc.) are obvious. Perhaps less obvious, but no less appropriate, is the use of this hymn at healing services and occasions of national observance (e.g., Thanksgiving, Independence Day). The danger for most American communities is that they will sing it either too fast, thus robbing it of the fervor it needs, or sing it too slowly, thus robbing it of its strength. Try about 40 = ♩. . This hymn is best sung in parts, unaccompanied, and when the Holy Spirit is upon the singers, there will be no pre-determined ending. At its best, this hymn generates its own parameters, and the community will be able to decide when they have been reached.

807 Put down your nets and follow me

♩ = 120 - 132

1. "Put down your nets and fol - low me," our
2. We too are called from our con - cerns to
3. Do not be temp - ted by the cares of
4. The phan - tom rich - es we pur - sue are
5. "Put down your nets and fol - low me," our

1. Lord and Mas - ter said; and so they fol - lowed,
2. fol - low our Lord's way. By trust - ing him, the
3. long de - lud - ed dreams; temp - ta - tion's path is
4. nev - er ours to gain. They fade be - fore our
5. Lord and Mas - ter pleads; O may we fol - low

1. will - ing - ly, not know - ing where he led.
2. heart soon learns to cast off yes - ter - day.
3. wrought with snares and ne - ver as it seems.
4. eyes like dew af - ter a morn - ing rain.
5. faith - ful - ly, well know - ing where he leads.

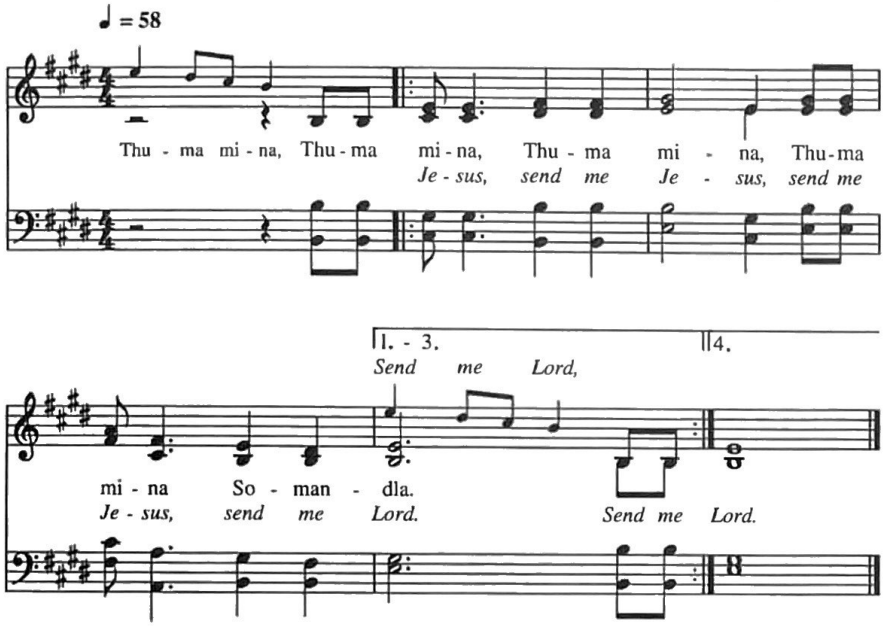
Words: Janine Applegate (b. 1948); © 1997 Janine Applegate
Music: *Dillow*, Randall Giles (b. 1950); © 1997 Randall Giles

CM

This hymn is the result of a collaborative effort between the poet, Janine Applegate, and the composer, Randall Giles. The initial inspiration came from Ms. Applegate's desire to expand the repertoire of hymns for the frequently read Gospel of the calling of the fisher apostles (Epiphany III/A, Matthew 4:12-23; Epiphany III/B, Mark 1:14-20; Epiphany V/C, Luke 5:1-11; and St. Andrew's Day, Matthew 4:18-22). In doing so, she has not attempted to repeat the narrative success of William Alexander Percy's classic "They cast their nets in Galilee"; instead, Ms. Applegate has focused on the nature, cost, and reward of following our own calling to discipleship. The result is a fine new articulation of ascetic theology that is as much at home in the realm of patristic thought as it is in the meeting rooms of Twelve Step groups: by trust, we learn to let go of the weight of the past (stanza two); the glories of world are illusory, transitory, and never what they seem (stanzas three, four); and with this understanding, we follow Christ, full well knowing "where he leads."

Randall Giles's tune, *Dillow* (named for the street of his childhood home in West Linn, Oregon), is an ideal vehicle for these thoughts. As he says, it "owes much to Lutheran Chorale tunes such as *Herr Jesus Christ, dich zu uns wend* in which lively rhythmic groups alternating two and three beats *(hemiolas)* are common." What this means is that the tempo and ethos of the tune are designed to complement the clear-eyed, non-sentimental approach of the text; it also means that we, as singers and organists, have a rare understanding of the tempo and mood based on the creator's stated intentions. Because the tune is made up of groups of two and three Quarter Notes, the basic unit is the constant Quarter Note, which is always the same length. At the same time, because the spirit of the tune arises from the interplay between these unequal groups of two and three, the pulse is either a ♩ (= two ♩) or a ♩. (= ♩ + one ♩). Try learning the tune with ♩ = 120, aiming gradually for ♩ = 132.

Thuma mina
Send me, Lord



Additional verses

3. *Call:* Lead me, Lord, *Response:* Lead me, Jesus.
4. *Call:* Fill me, Lord, *Response:* Fill me, Jesus.

Words: South African
Music: *Thuma mina*, South African © 1984 Utryck, admin. Walton Music Corporation Irr.

This beautiful prayer song was among the fourteen "Songs of Protest and Praise from South Africa" which Anders Nyberg transcribed and published in the 1984 collection *Freedom is Coming.* Its rich, soul-searching beauty made it a grassroots success, and its 1991 use at the Seventh Assembly of the World Council of Churches in Canberra has since spread it among Christian communities around the globe. Although the first verse ("Send me, Jesus") speaks of answering a call to service, the song is really more about obedience and the Christian life than about evangelizing. Its editor, Anders Nyberg, suggests that this devotional music be used as a prayer response, the people responding to the initiative of the leader, even to the point of humming the parts under spoken petitions. The Iona Community uses a similar tune to this text as a dismissal, sending people out "to do the work [they] have been given to do."

Where choral leadership is strong, this is best sung unaccompanied, encouraging members of the congregation to sing from the printed parts or to harmonize *ad libitum* with the choir. Unlike traditional Eurocentric hymnody, this is not discrete music; it has neither a preordained sequence of stanzas nor a predetermined ending. It must be sung as the spirit of the congregation is led by the Spirit of God. The suggested tempo from Nyberg is 58 = ♩ . The solo introduction, printed in very small notes, may be sung at any convenient octave, but since it announces the text for the stanza, it is essential. Communities which are not ready to try the original language of the first stanza will still need to use the solo introduction to announce the text of the opening stanza *(Send me, Lord).*

Phonetic Pronunciation based on the notes from *Freedom is Coming:*

Thu-ma mi-na So-man—dla
Too-muh mih-nuh Sah-muhn-dluh

Because there are so many Hispanic texts in this collection, there may be a tendency to assume Latin vowels (a = ah, e = eh, i = ee, etc.). While being overly scrupulous is contrary to the ethos of these songs (Nyberg says in his preface "The essential thing is not how you sing, but that you mean what you sing and sing what you mean"), at the same time, the more open South African vowel quality is worth pursuing both to honor the origins of this music and for the richness it imparts.

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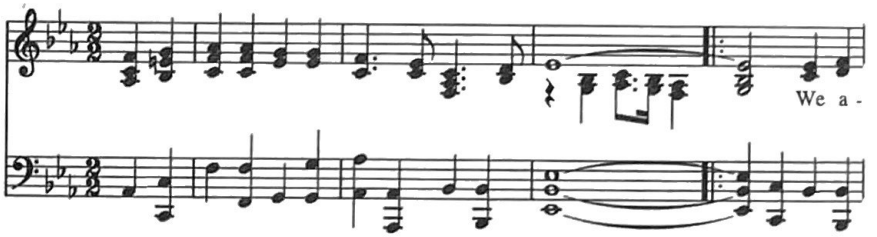
We adore you

Ruby Mann Pool teaches music in Virginia Beach; as the Hymnal Committee was gathering resources for this section of "Spiritual Songs," she offered this composition to our member and her colleague, Carl Haywood. It belongs to the genre of praise songs which is most often encountered among evangelical Churches, but since those bodies share bonds with many African-American congregations, the form is beginning to exert influence across denominational lines. In the gospel style which produced it, the use of piano is essential, and percussion is far from unknown. This hymn needs a strong rhythmic basis which emphasizes the Half Note beat, while still feeling the back beat of the second and fourth Quarter Notes of each measure. Try beginning around 104 = ♩ , with a ♩ pulse. This should allow the two Quarter Note upbeats ("We *a*-dore...) as well as the consistent syncopations of tying across the bar line ample vitality, while not making the long notes of the "Alleluias" deadly. Keyboard players should feel free to improvise "filler" for long notes, along the lines of this suggestion for the introduction:



♩ = 104

We a - dore you.

Lord we love you, and we've come to rev-erence your

ho - ly name. You are King of kings, You are Lord of lords,

and we've come to wor-ship you with hearts of joy.

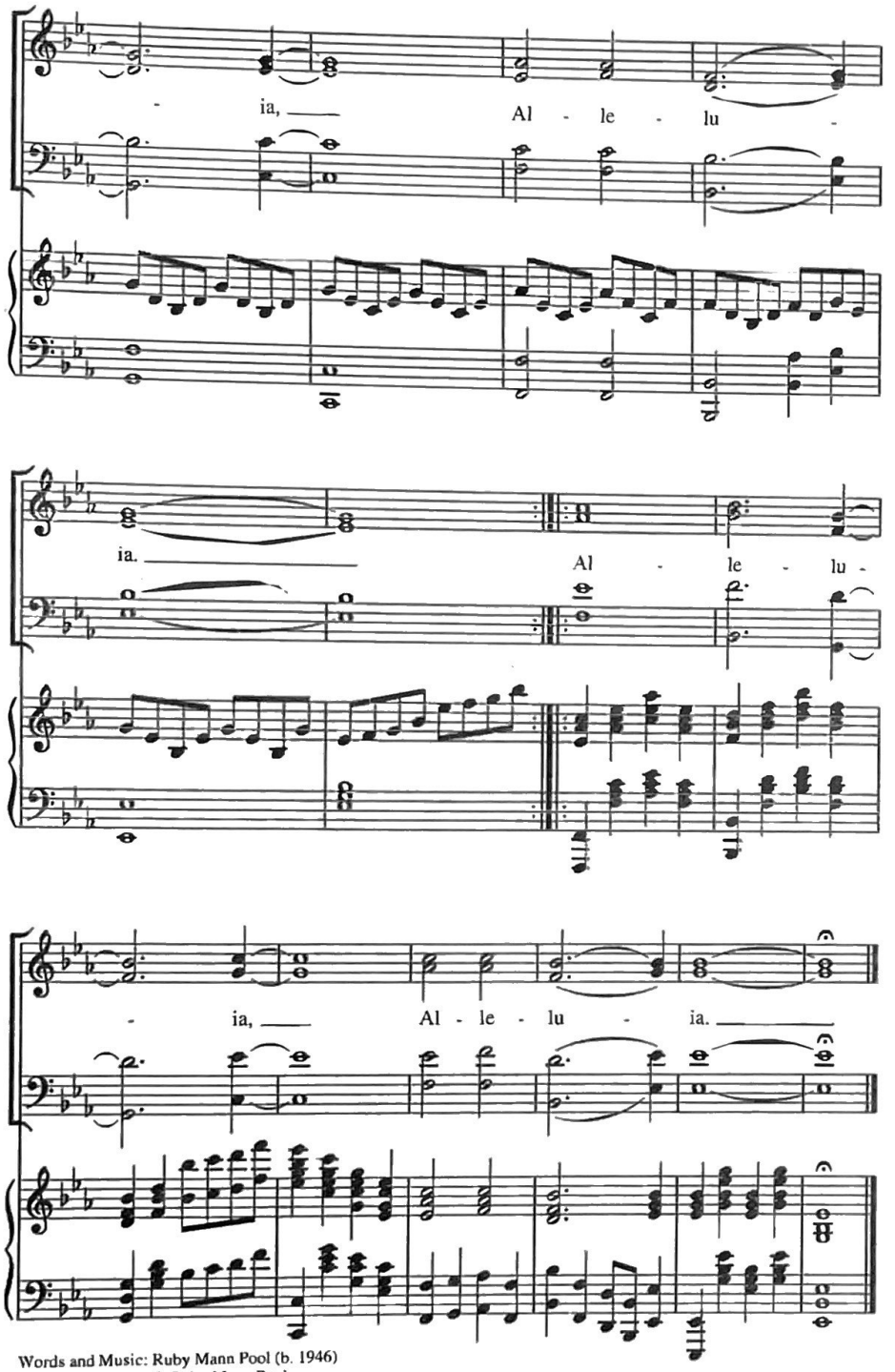
softer

Al - le - lu - ia, Al - le - lu -

ia.

louder

Al - le - lu -



Words and Music: Ruby Mann Pool (b. 1946)
© Ruby Mann Pool

You who dwell in the shelter of the Lord

This is the first of three devotional songs in ballad style which have entered Episcopal parish repertoires from Roman Catholic sources; in addition to this setting of Psalm 91, we have also included 811 Robert Dufford's "You shall cross the barren desert" and 812 Daniel Schutte's "I, the Lord of sea and sky." These songs have become very popular, especially in small rural communities, and it is easy to understand that. Neither their musical style nor texts offer any challenge, but they do offer deep personal assurance couched in a familiar, known idiom. Moreover, their great popularity amongst Roman Catholics has virtually assured that other Christians will eventually encounter them as guests at Roman Catholic weddings and funerals. In addition to all of that, with appropriate treatment and respect, they can be very moving.

"You who dwell," like Psalm 91 from whence it springs, explores some of the loveliest metaphors for God in Hebrew Scripture: Rock, Refuge, Shelter, Stronghold, Deliverer, Mother Eagle, Provider in Want, Guardian. It has been a particular favorite at healing services and funerals. It is also appropriate to those occasions in the Eucharistic Lectionary when Psalm 91 occurs: Proper 24/B, Lent I/C, and St. Bartholomew's Day.

This piece should be sung with warm tenderness; performance notes to an early edition of the Roman Catholic hymnal *Glory & Praise* suggested that the stanzas be treated as solos, with everyone joining on the refrain. Under those circumstances, a single guitar for the stanzas may be relieved by or joined by other instruments at the refrain. Accompaniment may successfully be realized with a variety of instruments, including the organ. When large groups of people sing the stanzas, too slow a tempo make them sound clumsy, but too fast a tempo causes the music to take on a matter-of-fact, sing-song quality that robs it of strength. Try about 72 = ♩, aiming for gentle strength. This edition of the hymnal includes both a tabulature for the guitar chords and the original accompaniment published for this song. The guitar tabulature is offered to expedite the playing of difficult chords in sequence, and the original accompaniment comes with the suggestion that it is actually easier to sing with than it may appear to be at first glance.

Alternate accompaniment
Introduction

D Em A7

D D7 G Em A Bm F#m Em A7

1. You who dwell in the
2. Snares of the fowl - er will
3. For to the an - gels God's

D G

shel - ter of the Lord, who a - bide in this shad - ow for
nev - er cap - ture you, and fam - ine will bring you no
giv - en a com - mand to guard you in all of your

Dm7/F# G

life, say to the Lord: "My ref - uge, my
fear; un - der God's wings your ref - uge with
ways; up - on their hands they will bear you up, lest you

DM7/F# F Dm

rock in whom I trust!"
faith - ful - ness your shield.
dash your foot a - gainst a stone.

Refrain

"And I will

F Gm Asus4 A

Refrain

raise you up on ea - gle's wings, bear you on the

D Em

breath of dawn, make you to shine like the sun, and

A7 D D7 G Em A

hold you in the palm of my hand."

Bm F#m Em A7 D *Last time to coda* ⊕

⊕ *Coda (optional)*

"And hold you, hold you in the

D Bm F#m Em7

palm of my hand."

A D

Dm7/F# Gm Asus4 A

Bm F#m or or

Words and Music: Michael Joncas (b. 1951)
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♩ = 72

1. You who dwell in the shel - ter of the Lord, who a -
2. Snares of the fowl - er will nev - er cap - ture you, and
3. For to the an - gels God's giv - en a com- mand to

bide in this shad - ow for life, say to the Lord: "My
fam - ine will bring you no fear; un - der God's wings your
guard you in all of your ways; up - on their hands they will

ref - uge, my rock in whom I trust!"
ref - uge with faith - ful - ness your shield.
bear you up, lest you dash your foot a - gainst a stone.

Refrain

"And I will raise you up on ea - gle's wings,

bear you on the breath of dawn, make you to shine like the

sun, and hold you in the palm of my hand."

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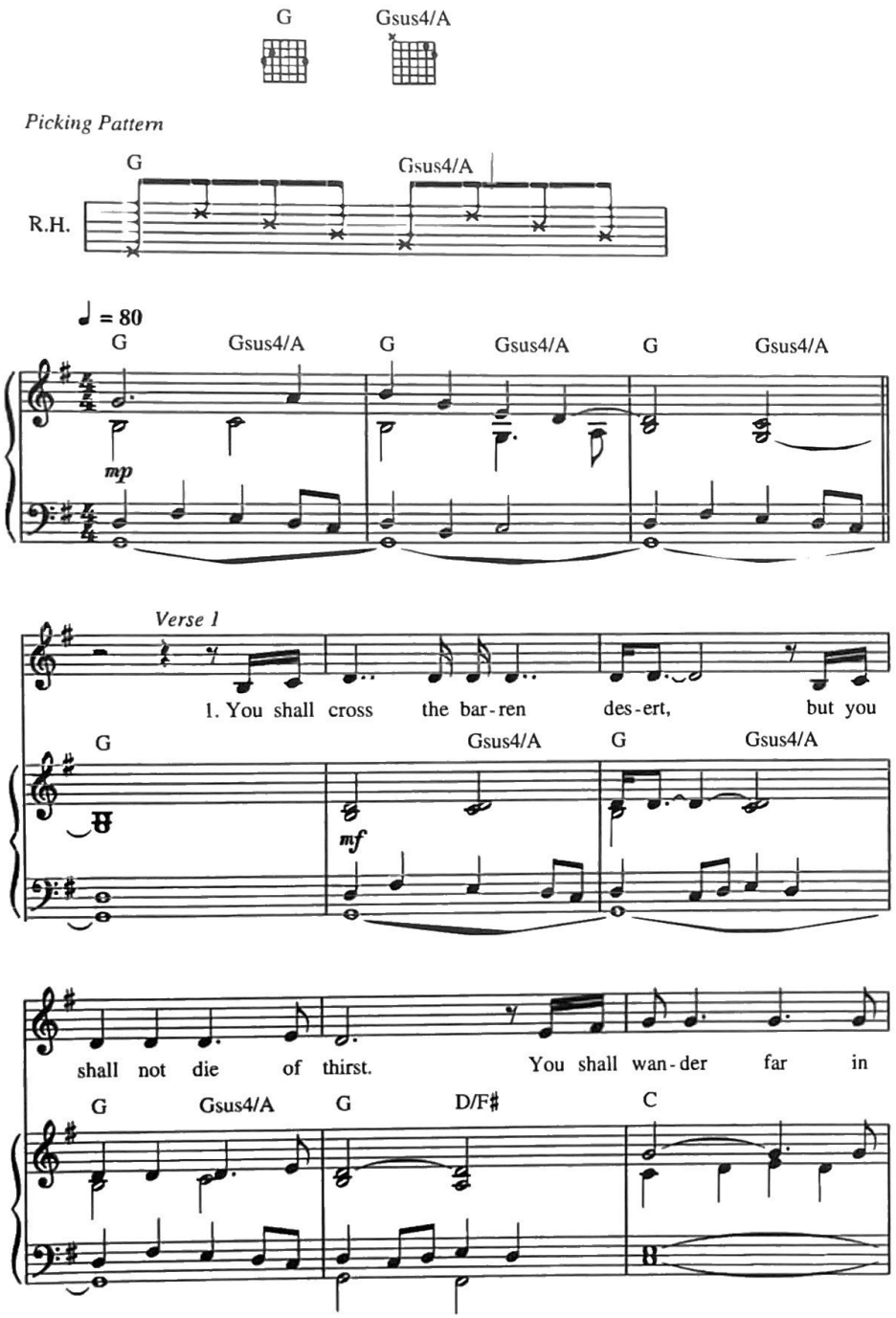
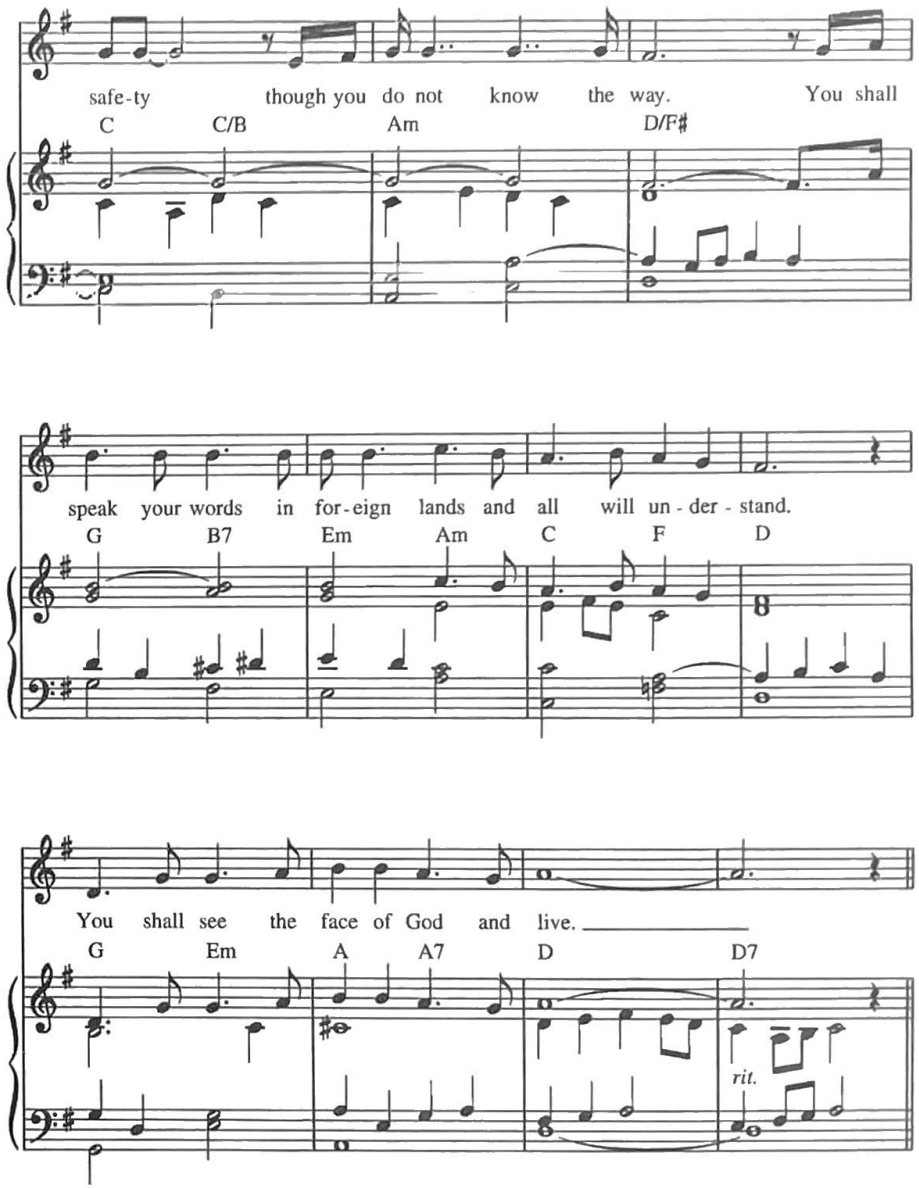
You shall cross the barren desert





Refrain

Be not a - fraid. I go be - fore you al - ways.
G Gsus4/A G D Am7 D G

mf *f*

Come, fol - low me, and I will give you
C G/B Bm Em Am D

dim.

Verse 2

rest. 2. If you
G Gsus4/A G Gsus4/A G Gsus4/A G

mp

pass through rag - ing wa - ters in the sea, you shall not
Gsus4/A G Gsus4/A G Gsus4/A

mf

drown, If you walk a - mid the burn - ing flames, you shall not be
G D/F# C C C/B Am

harmed. If you stand be - fore the pow'r of hell and
D/F# G B7 Em Am

death is at your side, know that I am with you ____ through it
C F D G Em Am

Verse 3

To refrain *(Instrumental Descant)*

all. 3. Bless - ed are your poor, for the
D D7 *To refrain* G Gsus4 G Gsus4

rit. *mf*

king - dom shall be theirs. Blest are you that
G Gsus4 G D/F♯ C

weep and mourn, for one day you shall laugh. And if
C C/B Am D/F♯

wick - ed men in - sult and hate you all be - cause of me,
G B7 Em Am C F D

rit.

bless - ed, bless - ed are you! _____
G Em Am D D7

Final Refrain

Be not a - fraid. I go be - fore you al - ways.
G Gsus4/A G D Am7 D G

mf

Come fol - low me. and I will give you
C G/B Bm Em Am D

rest. _____
G Am7 G Am7 G Am7 G

Words and Music: Bob Dufford, SJ
© 1975, 1978 Robert J. Dufford, SJ and New Dawn Music, 5536 NE Hassalo, Portland, OR 97213.
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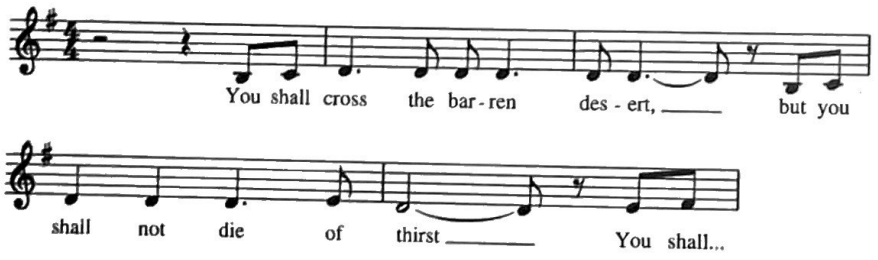
This second of three Roman Catholic devotional songs in ballad style is by Jesuit musician and hymn writer Robert Dufford. Its theme is discipleship, and it offers historic examples of God's sustaining presence as present-day metaphors. Stanza one sets the premise of the refrain by evoking the hardships of the Exodus: a pilgrim journey through dangerous, inhospitable, and unknown territory. Without mentioning the pillar of cloud by day and fire by night, the refrain answers by affirming that God goes before, leading us to rest. The final line ("You shall see the face of God and live") is a reference to Jacob's blessing and being renamed Israel ("For I have seen God face to face, and yet my life is preserved" Gen. 32:30). Its implication is that our own honest struggles are ways to encounter the Living God and, like Israel, to be reborn as God's chosen, faithful people.

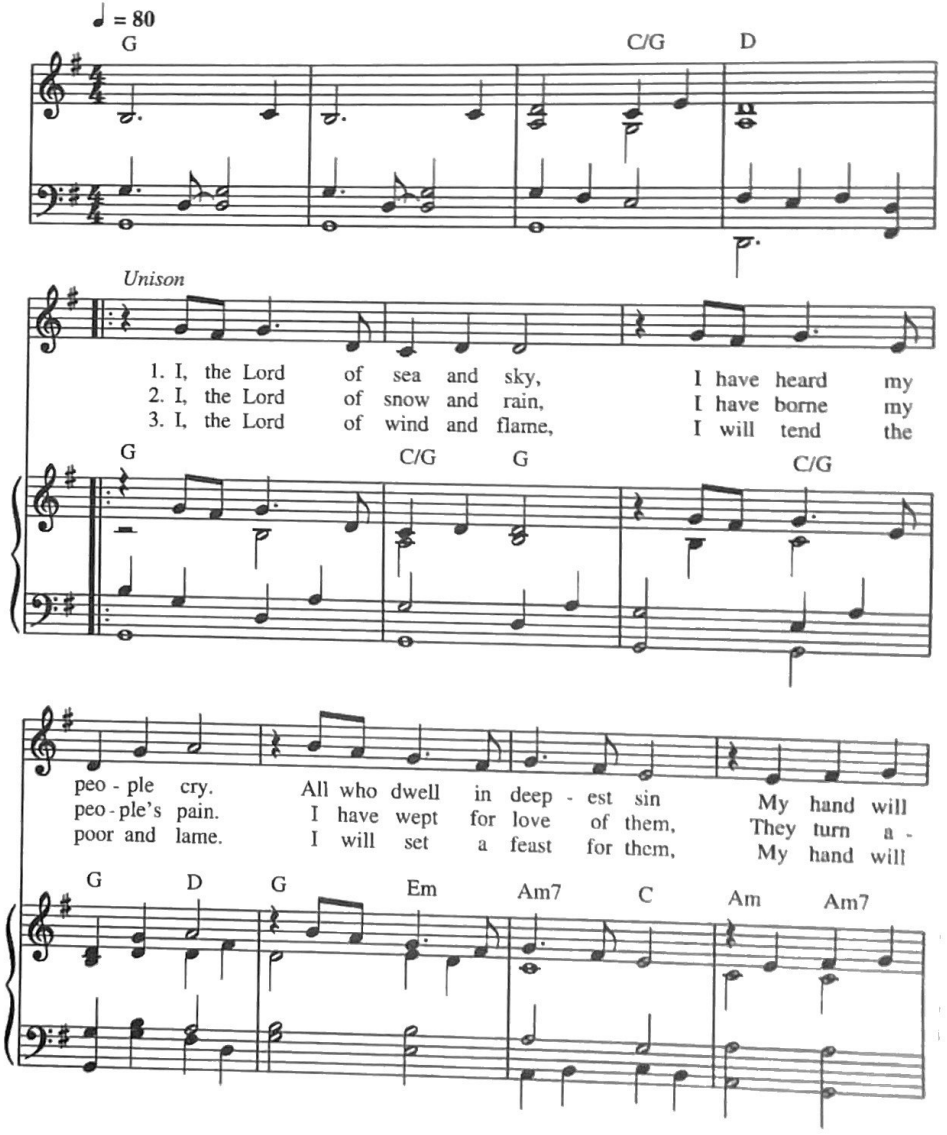
Stanza two recalls many of Israel's faithful who also struggled: the raging waters speak of Jonah, as well as of Simon Peter trying to walk on the sea; the burning flames suggest Shadrach, Meshach, and Abednego walking unharmed in Nebuchadnezzar's fiery furnace (Daniel 3); and fear of the powers of death and hell brought the Psalmist to know that "Even there your hand will lead me, and your right hand hold me fast" (Psalm 139:9, BCP). Stanza three puts all of this in the context of Luke's version of the Beatitudes (Luke 6:20-36) which promises the greatest blessings of all creation to the poor, the sorrowful, and the scorned.

Because this is a ballad, the stanzas are notated for a soloist or a small singing group. The Sixteenth Note pickups, the double dots, and Sixteenth Note Lombards (inverted dotted rhythms in which the short stressed note precedes the longer unstressed note as on the word "desert") sound fresh sung this way, like a fine story teller, enticing the listener with animation. With larger groups, however, they can sound rushed, blurred, and even silly; all of this defeats the mood of assurance toward which the song aims. Because of that, I would not hesitate to smooth out some of the very quick rhythms with larger singing groups, making the pickups into Eighth Notes, using only dotted Quarters and Eighths rather than double dotted Quarters and Sixteenths, both in the regular patterns (long-short, e.g., "cross the") and in the Lombards (short-long, e.g., "bar-ren"):



The original tempo indication of Slow, ♩ = 80, seems right; taken faster, the music sound trivial, and taken slower, it becomes deadly. Optional descant and harmony notes are indicated in smaller type for the refrain. Marilyn Haskel has provided fingering for some of the guitar chords as well as a suggested picking pattern for the introduction, which should inform the style of the rest of the song.

I, the Lord of sea and sky 812



save. I who made the stars of night,
way. I will break their hearts of stone,
save. Fin-est bread I will pro-vide

D G D G C/G G

I will make their dark-ness bright. Who will bear my
Give them hearts for love a-lone. I will speak my
Till their hearts be sat-is-fied. I will give my

C/G G D G Em

light to them? Whom shall I send? ____
word to them. Whom shall I send? ____
life to them. Whom shall I send? ____

Am7 C Am Am7 D

Refrain

D G Gsus4 G C G

Here I am, Lord. ____ Is it I, Lord? ____ I have

Am7 G C D G Gsus4

heard you call-ing in the night. ____ I will go, Lord, ____

G C G Am7 D

____ if you lead me, ____ I will hold your peo-ple in my

1. 2. 3.

G Gsus4 G D C D G

heart. ____ heart. ____

Words: Daniel L. Schutte
Music: Daniel L. Schutte
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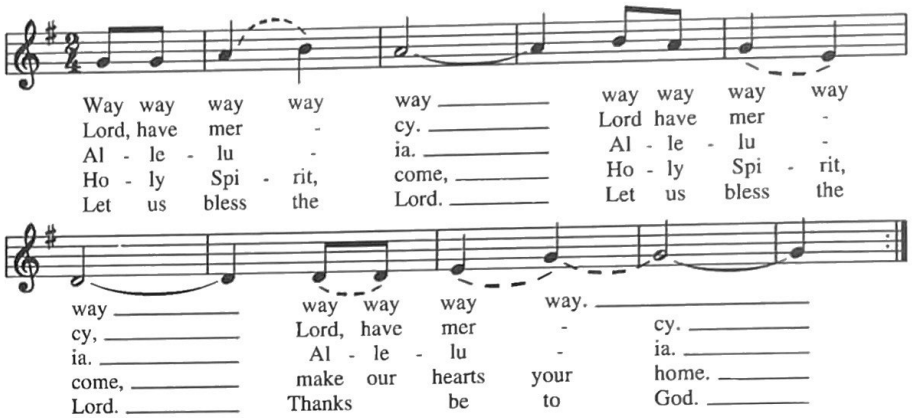
Like 811 "You shall cross the barren desert," this third ballad-style devotional song is about discipleship; each stanza ends with God's question in Isaiah's vision: "Whom shall I send?" (Isaiah 6:8). The refrain begins with Isaiah's response, "Here am I," but it immediately recounts other voices of response. The second, "Is it I, Lord?", recalls the Disciples at the Last Supper wondering if each was the betrayer, as well as the disbelief many heroes of the faith have expressed at their own calling: Moses and Gideon tested God before saying "Yes"; Jonah tried to run away from his call; and Jeremiah pleaded his youth as an excuse. To all of these human responses comes the faithful voice of the child Samuel, "I have heard you calling in the night." This gives us faith to dare to sing, "I will go...if you lead me."

The stanzas sing of God's love in the creation of the world and in response to the needs of the world. Stanza one puts the divine compassion in the context of Israel's salvation history such as is recounted throughout the Hebrew Scriptures: the people stray from God, fall into sin, cry out, are heard and saved. Stanza two joins the Suffering Servant of Isaiah with the figure of Jesus weeping over Jerusalem, and closes with God's promise to give us new hearts and new spirits of faithfulness (Ezekiel 36:26). The third stanza points to the kingdom through the promises of Isaiah 61/Luke 4 and through the eucharistic feast.

While these stanzas sing more easily in large groups than "Be not afraid," they are also effective when sung by a soloist or smaller group. ♩ = 80. Marilyn Haskel has added guitar chords for this edition.

Way, way, way

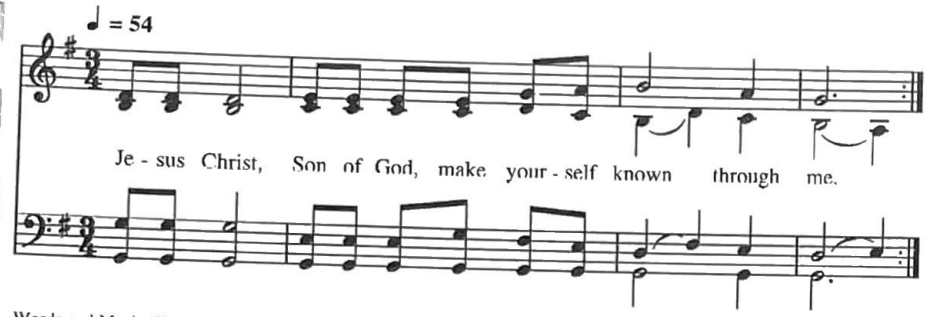


Words and Music: Traditional Ojibway lullaby from *Chippewa Music* by Frances Densmore (1867-1957)
Each alternative text is sung independently and repeated numerous times.

This beautiful lullaby was brought to the committee by SCCM member Mark MacDonald, now Bishop of Alaska. During his work with the Ojibway Indians in northern Minnesota, he used this as a way to center prayer and to focus hearts. In that context, it is sung quite slowly. During our commission meetings on this hymnal, it found powerful use as a refrain between verses of a Psalm; we sang from memory, with our eyes closed so that no papers or books could intrude. The alternative texts indicate other possibilities: the *Kyrie* ("Lord, have mercy") may be used liturgically in the Eucharist or as a sung prayer response; "Alleluia" may be used for spontaneous rejoicing or before the reading of the Gospel in Eastertide; "Holy Spirit, come" recommends itself particularly to Pentecost, Baptism, and Ordination, while "Let us bless the Lord" offers an alternative sung dismissal. Many other uses are possible, and they will disclose themselves for all who seek means of bringing a group together in prayer.

If the Indian lullaby text is used, care should be taken to modify the vowel to a short E as in "wet." The diphthong of the long A (eh-ih) should be avoided.

Jesus Christ, Son of God



Words and Music: Kevin R. Hackett (b. 1956)
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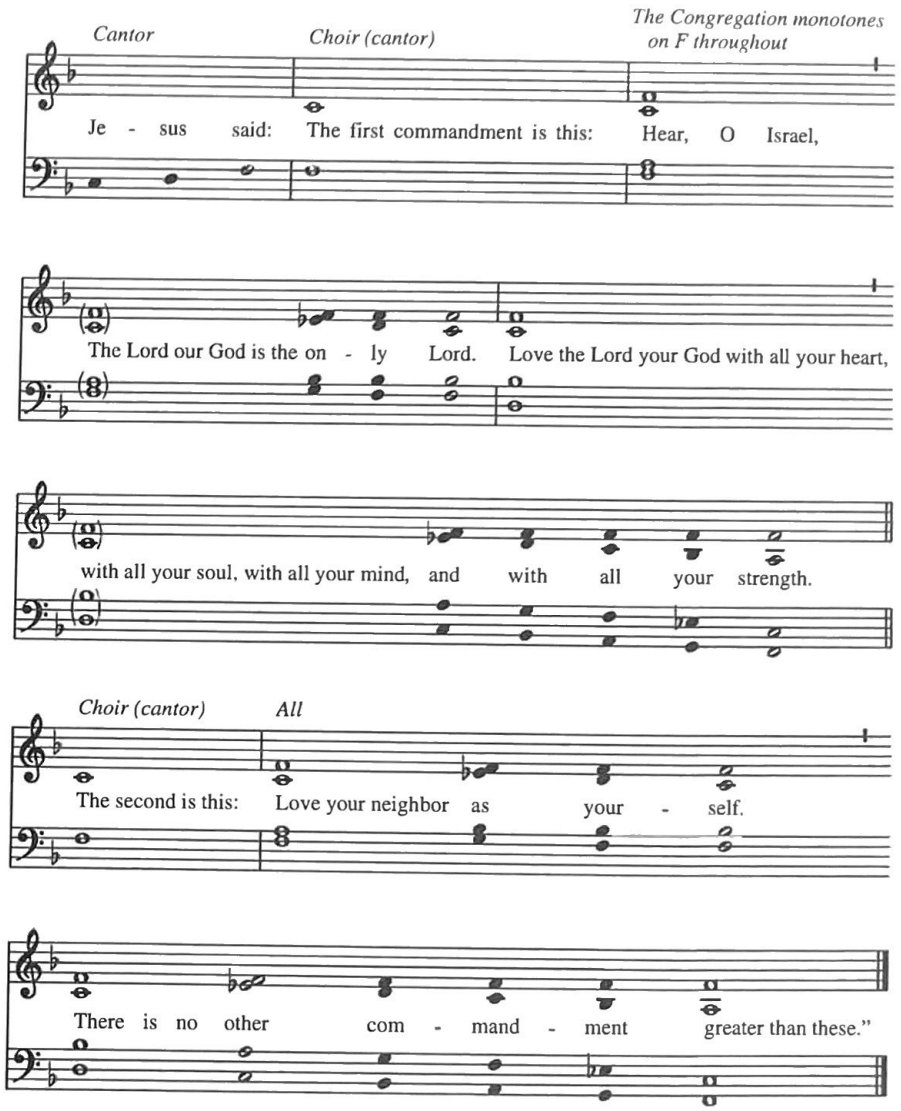
The Rev. Kevin Hackett, formerly a member of the Community of Celebration in Aliquippa, Pennsylvania, is presently a novice in the Society of St. John the Evangelist. He wrote this rich explanation of how his lovely "breath prayer" came to be; it contains much food for thought:

> Concerning the breath prayers, the term itself is from the Centering Prayer tradition, wherein one prayed a short prayer with every breath. Typically, these can be one word or phrase, such as "Lord, Lord" or "My Lord and my God" or, pre-eminently, the classical Jesus Prayer. My interest in musical versions of the same stems from a study of the music of Taizé and from what I think is the under-utilized potential of antiphons (especially in conjunction with psalmody, but not only that) in our own tradition.
>
> The [text of this setting], as I recall, [was] included in a book of Resources for the Decade of Evangelism...At [a Standing Commission on Church Music] sub-committee meeting...held at the Community of Celebration in Aliquippa, I think it was Bill [Roberts] who suggested I set these to music. They were subsequently published in another set of Resources for the Decade of Evangelism...

Following their genre, it seems important to find a tempo at which this lovely phrase can be sung in a single breath. Try about 54 = ♩; this will keep the simple dignity of the piece, while avoiding the "heart rate" of MM 60 that defeats the slowing-down purpose of such music and meditation.

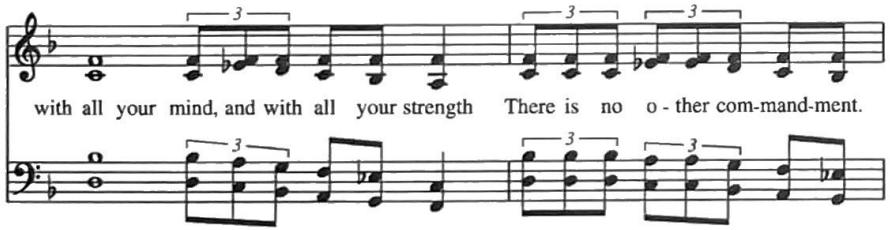
Jesus said: The first commandment is this



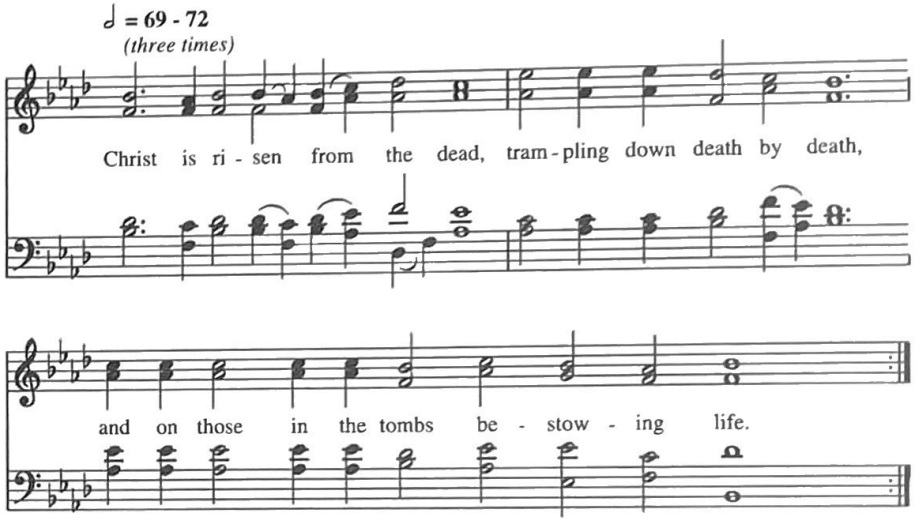
Setting: *Audi, Israel* Charles Rus (b. 1960)
© 1990 Charles Rus

This setting of the Summary of the Law corresponds to the text of "A Penitential Order" (Rite II), which may begin the Eucharist or be used as a separate liturgy on its own. Having this music gives several important options: it allows the sung Opening Acclamation to be followed with a sung Summary of the Decalogue, and it also allows the people to participate in that singing which, otherwise, would only happen with the singing of the entire Decalogue. It is also important to note that one proper in each year of the Lectionary features this Summary in the Gospel: Proper 25/A (Matt. 22:34-46), Proper 26/B (Mark 12:28-34), and Proper 10/C (Luke 10:25-37). In addition, the rubrics of Rite II Eucharist give permission for "One of the sentences from the Penitential Order on page 351 [to be] said." This would allow this setting to be sung after The Prayers of the People and immediately before the Confession of Sin.

The rhythmic notation used here is consistent with other chant notations in this hymnal. The tactus or basic pulse is the Half Note. Whole Notes indicate reciting tones at the beginning of a phrase and double value for the final chord. Stemless Quarter Notes are the smallest rhythmic value, used to divide the basic Half Note. Most of these divisions are duples or groups of two (e.g., "on-ly", "all your", "as your-", and "-mand-ment"); in two instances, however, they mark the end of groups of three, with the first (accented) note or notes still in the reciting tone (e.g., "[mind] and with" and "[oth-er] com-"):



Christ is risen from the dead



Setting: Znamenny chant; harm. Boris Ledkovsky (1894-1975)
© St. Vladimir Seminary Press

At the San Francisco Parish of St. Gregory of Nyssa, from which this lovely piece comes, this genre is referred to as *troparia.* The name comes from the Eastern Church, which has a long history of using various rhythmic refrains or *troparia* (singular troparion) for both Psalms and Canticles. The name means "short hymn" (*troparion* being the diminutive of *tropos* = trope), and it occasionally refers to a single stanza of a longer hymn. Like the Memorial Acclamations in the Eucharist, *troparia* express piety while proclaiming the faith; another excellent example is the *Trisagion* from the Eucharist.

These two settings, 816 and 817, use a gloss on Paul's Resurrection discourse in 1 Corinthians 15, making the point that Christ's Resurrection brings life to all, living and dead. Either of them would make a fine vocal fanfare before the reading of the Gospel throughout Eastertide, and either would be equally ideal as the body is borne out of the church at funerals. Imaginative liturgists will find other places for them; sung three times, for example, they would be just the right length to provide congregational involvement at the beginning of communion.

The first, based on Boris Ledkovsky's harmonization of Znamenny chant, should be sung very broadly, with fullness of sound and great solemnity. Try about 69-72 = ♩ ; this should keep the character of the chant, while still being just that much beyond the "heart rate" of MM 60 to lend energy and excitement to the proclamation. "Znamenny" (or *znamennïy*) refers to the 15th century notational development of Russian chant in which neumatic "signs"(*znamya*) began to appear.

817

Christ is risen from the dead

♩ = 80

(three times)

Christ is ri - sen from the dead, tramp - ling down death by death and on

those in the tombs be - stow - ing life, be - stow - ing life!

Setting: Early American, adapt. Richard Fabian (b. 1942)

This setting of the Easter *troparion* (see 816 above for a discussion of *troparia*) uses portions of an anthem, "The Young Convert," by Vermont composer Jeremiah Ingalls, published in 1805 in *The Christian Harmony*. As sung at Fr. Fabian's parish, St. Gregory of Nyssa, San Francisco, it has a sense of almost breathless excitement and wonder. In contrast to the staid dignity of 816, this setting should be sung with verve, probably no slower than ♩ = 80. Both of these are best sung in harmony, unaccompanied; if accompaniment is necessary, it should be light, sparkling, and transparent (e.g., Flutes 8′ and 2′).

Sh'ma Yisrael

Hear, O Israel

818

♩ = 68–72

Sh'ma Yis - ra - el, A - do - nai El - o - hei - nu, A - do -

nai e - chod. Ba - ruch shem ch' - vod, ch' -

vod mal - chu - to l' - o - lam va - ed.

Hear, O Israel: The Lord our God, the Lord is One.
Praised be his name whose glorious kingdom is forever and ever.

Setting: Traditional Hebrew

This traditional setting of the *Sh'ma,* the *Credo* of Hebrew spirituality, is as basic to synagogue worship as the *Sursum corda* is to the Eucharist. Early Christians, from the Evangelist Matthew to the Apostle Paul, were eager to affirm that the God of Abraham and Isaac was the God and Father of our Lord Jesus Christ. Singing the *Sh'ma* in our liturgy helps us share and continue that affirmation. Inasmuch as the Prayer Book rubrics allow a Psalm, Hymn, or Anthem to follow the Readings at Eucharist, this hymn of praise might well be sung on occasion after the Old Testament Reading, singing the Psalm after the Epistle.

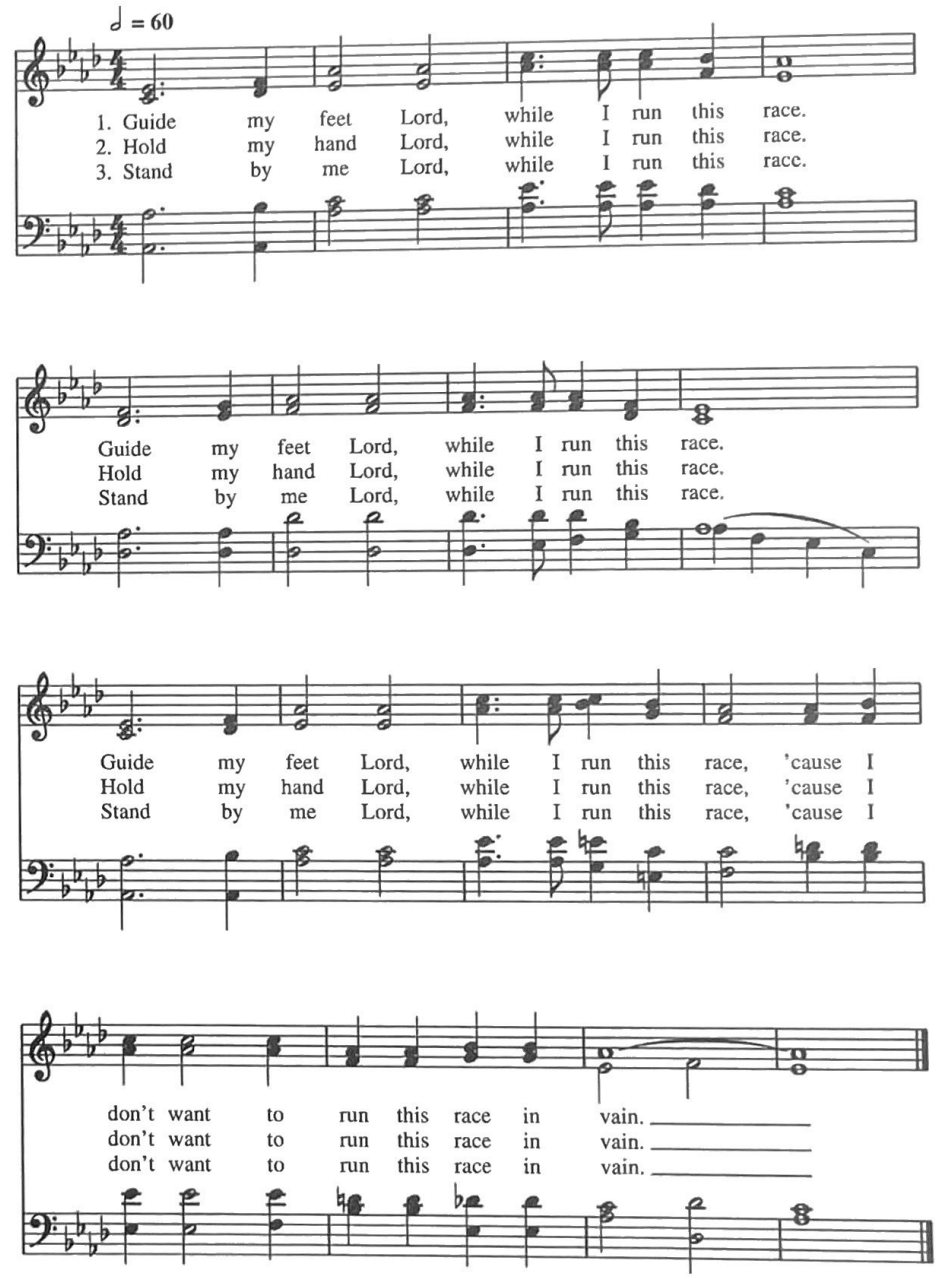
Assigning English vowels to Hebrew is a notoriously thankless task; what follows has been blessed by rabbinic help. The Latin vowel equivalents used elsewhere have been employed where helpful ("ah" as in father, "eh" as in let, "oh" as in go, "oo" as in soon), but other sounds are needed here: "uh" as in "under" supplies the neutral vowel sound to replace the apostrophe in the sung text, while in the phonetic pronunciation, the apostrophe is used to separate component sounds of diphthongs (e.g., "nah'ih" for the two sounds of a long I in "Adonai" and "eh'ihl" for the two sounds of a long A in "Yisrael"). Finally, it would have been possible to note the rhythm of "Sh'ma" in measure 1 as "Baruch" is in measures 6 and 7; the initial sound of "Sh'-" comes before the beat, with "-ma" arriving on the beat; another possible notation would have been to put "Sh'-" to a grace note. Those of us who have accompanied Temple choirs and congregations can testify to the glowing ardor and sturdy tempo usually taken for this piece (somewhere in the Andante range of 68—72 = ♩). It is lovely sung with full parts, unaccompanied; if accompaniment is needed, the organist should use supportive Principals 8′ and 4′ (and maybe 2′) to encourage fervent singing.

PHONETIC PRONUNCIATION GUIDE:

Sh'ma Yis—ra—el, A—do—nai El—o—hei——nu, A—do—nai e-chod.
Shuh-mah yees-rah-eh'ihl, Ah-doh-nah'ih Eh-loh-heh'ih-noo, Ah-doh-nah'ih eh-kahd.

Ba-ruch shem ch'—vod, mal-chu-to l'—o—lam va—ed.
Bah-rook sheh-ihm kuh-vohd, mahl-koo-toh luh-oh-lahm vah-ehd

Guide my feet Lord

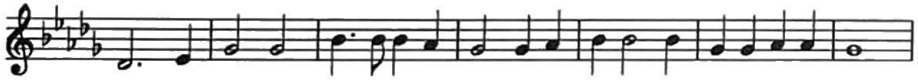


Setting: African-American spiritual, arr. Carl Harris, Jr. (b. 1935)

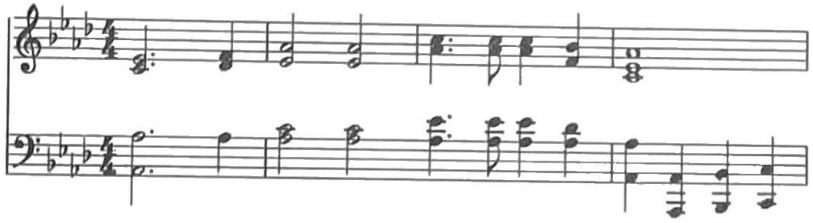
Carl Harris, Jr., has just retired as Chair of the Music Department at Norfolk State University, and despite his having passed the golden anniversary of his Confirmation as an Episcopalian, he continues in his long tenure as Minister of Music at the historic American Baptist Bank Street Memorial Church, Norfolk. In this position at one of the premiere African-American parishes on the East Coast, he follows in the footsteps of such eminent composers and choral directors as Noah Ryder and William Mercer.

In talking to Prof. Harris about this spiritual, he told me that he had grown up hearing his grandmother sing it as she did house work, its regular beat and her foot patting merging with his own pulse, slowly becoming part of his very being. "Of course, I didn't know it at the time," he said, "but as I grew older, I knew how much I valued this great heritage." It is a prayer for the presence of God, cast in the traditional mode of minimal changes from one stanza to another, so that neither books nor music is needed. Even so, the text appeals to and testifies to knowledge of a wide range of Scripture: stanza one echoes the end of Benedictus "and to guide our feet into the way of peace" (Luke 1:79), stanza two quotes Psalm 73:23 ("Yet I am always with you; you hold me by my right hand"), and stanza three makes reference to Psalm 109:31 ("Because he stands at the right hand of the needy, to save his life from those who would condemn him"). More stanzas are possible, such as "I'm your child," "Search my heart," and whatever the local community may give voice to.

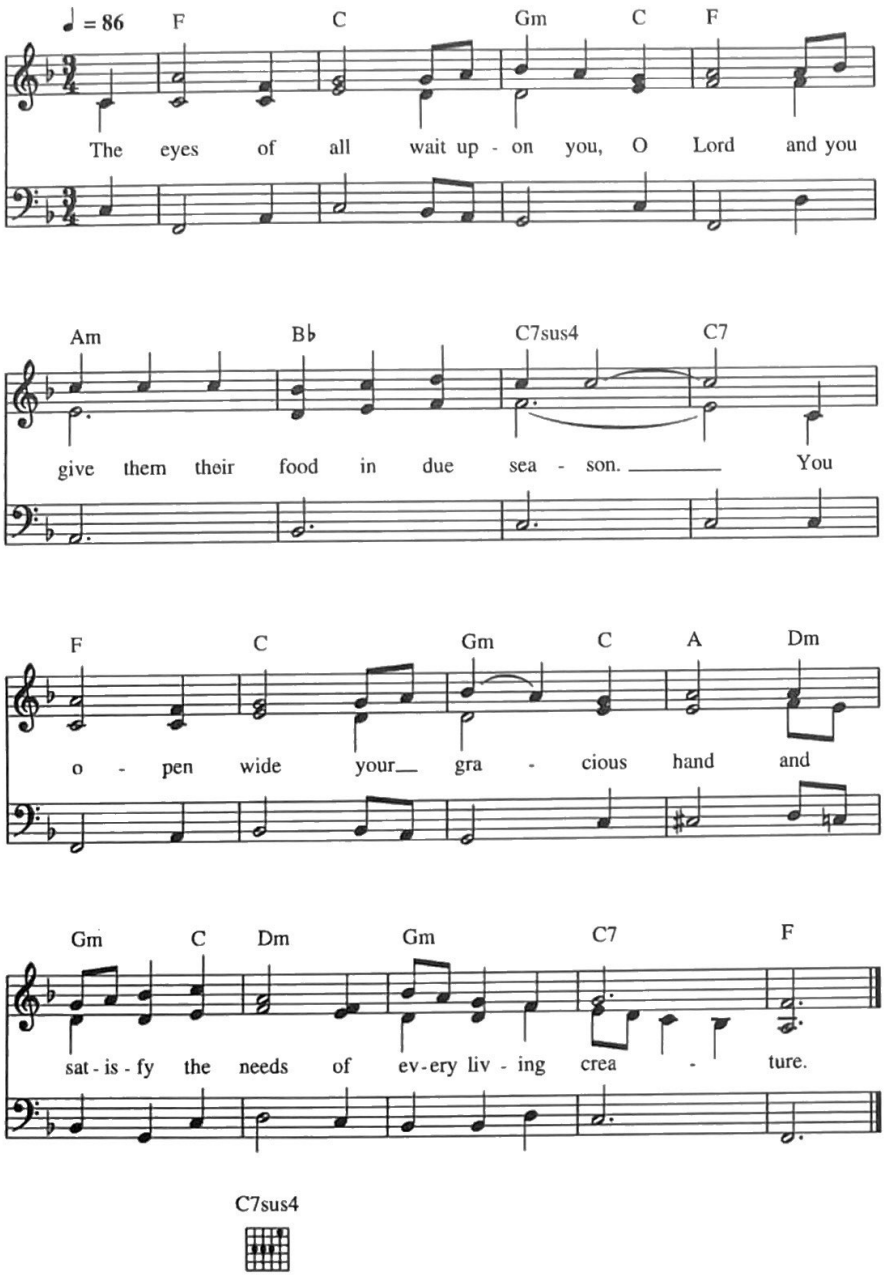
The tune bears a resemblance to the camp song, "Do, Lord" ("I've got a home in Glory-land that out-shines the sun, Hallelujah"), but Prof. Harris's documentation of its historic roots would seem to place it earlier than the vogue for these simple choruses. This is strengthened by the pentatonic nature of the tune: if the second note in the fifth measure were changed to a repetition of the first note of that measure, the entire tune fits into the five-note pattern of the black notes on the piano keyboard:



As with all spirituals, this is ideally sung in parts; unlike other Spirituals, however, this particular version of the tune is enhanced by sensitive piano playing. The bass line in measure 8 gives a good clue to how long notes may be filled in, and the pianist should not hesitate to explore similar devices, such as a Quarter Note walking bass in measure 4 shown below. While this spiritual is appropriately sung with animation, it should not be too fast; try about 60 = 𝅗𝅥, the traditional "heart beat" metronome marking.



820 The eyes of all wait upon you



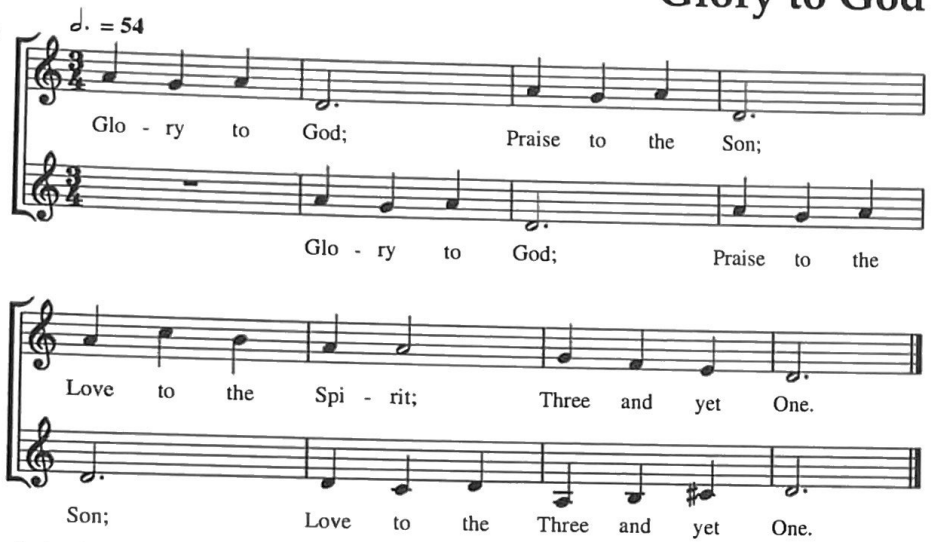
Words: Ps. 145:16-17 (BCP)
Music: *Bayou*, Carol Doran (b. 1936)
© 1996 Carol Doran

In November 1996, the Standing Commission on Church Music and the Standing Liturgical Commission met deep in bayou country at the Episcopal Conference Center of the Diocese of Louisiana. Part of the Hymnal Committee's agenda was to report the progress to date on this Supplement for the advice and consent of the rest of the SCCM. As a part of that report, Chair Marilyn Haskel noted that we had neglected to consider table graces and blessings; she asked the help of those assembled in filling that need. At a pause in the reports, Dr. Carol Doran, Professor of Worship and Pastoral Music at Colgate Rochester Divinity School, smilingly presented the manuscript of this lovely setting: it had come to her spontaneously, and she had quickly written it down. In homage to the moss-draped setting of its creation, she has named the tune *Bayou.*

These verses of Psalm 145 have long been used as a way of blessing God's Name before a meal, and this beautifully simple tune allows the verses to sing through the notes effortlessly. Where it is not familiar, the leader may sing through once, asking the assembled people to join on the repeat. The pew edition of this hymnal contains the melody only; the simplified accompaniment printed here is an homage to the work of the preceding SCCM's publication *Simplified Accompaniments: 97 Hymns from The Hymnal 1982* (Church Hymnal Corporation, 1994). Dr. Doran's tempo in teaching it to us was a gracious 86 = ♩.

821

Glory to God



Setting: John L. Bell and the Wild Goose Worship Group from *Come All You People*
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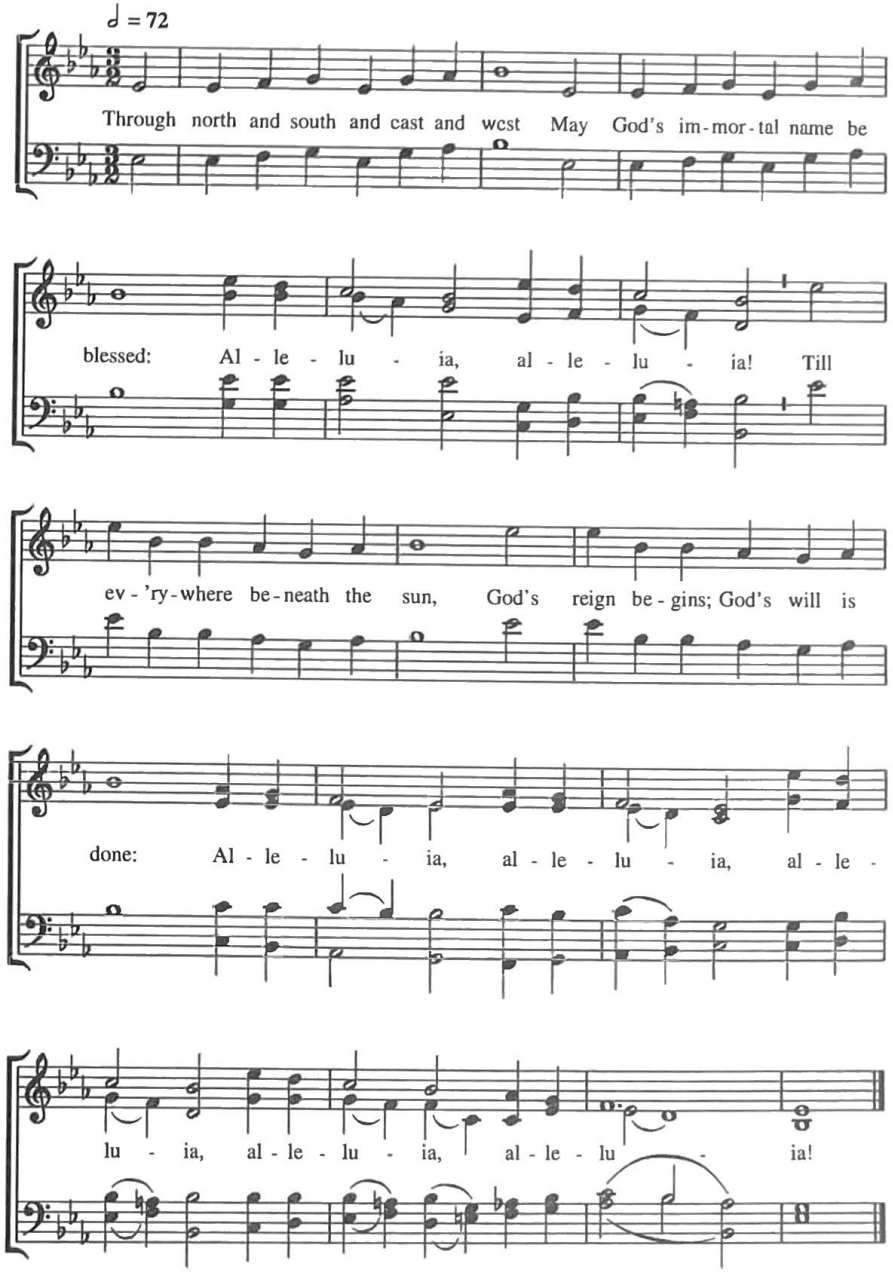
This two-voice doxology, almost a canon, is typical of the "chants and responses" used for liturgy in the Iona Community, an ecumenical group of women and men "seeking new ways of living the Gospel in today's world" (as their *Worship Book* describes them). Thanks to the work of the late Rev. George MacLeod, they have been deeded the Benedictine Abbey on the Isle of Iona, near Scotland. Under the leadership of John Bell, they have developed a powerful musical tradition as unique to their work as the music of Taizé is to that community. No small part of that are the acoustical properties of the abbey church itself; its resonant halo forgives much, and makes all voices beautiful. As a result, residents and visitors to the abbey are not afraid to sing boldly, and, as a result of that, most of the community's music requires an unselfconscious approach. When we sang this at the Iona Community on Easter Day, 1997, it was taken with an easy one pulse per measure, about 54 = ♩. . Like Taizé, this music is not a discrete event, with a predetermined length; it may be repeated many times, at varying levels of volume and intensity and with the second voice occasionally dropping out.

Through north and south

822

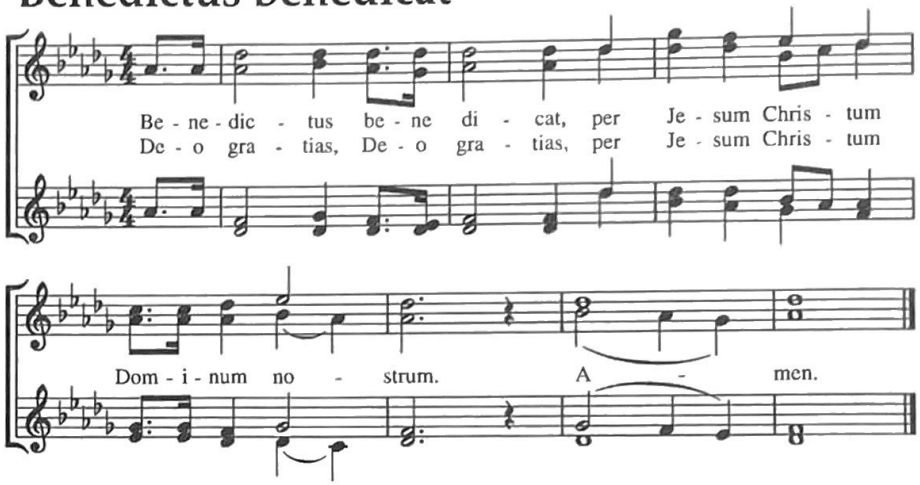


Words: from *Songs of Praise*, alt. © Oxford University Press
Music: *Lasst uns erfreuen*, melody from *Auserlesene Catholische Geistliche Kirchengeseng*, 1623; adapt. and harm. Ralph Vaughan Williams (1872-1958) alt. © Oxford University Press

This fine blessing of the divine Name appears anonymously in the English hymnal, *Songs of Praise* (1931 edition), where it is specified to this tune, *Lasst uns erfreuen. Songs of Praise Discussed,* the commentary to *Songs of Praise,* offers no further clues to its authorship, leaving the strong suspicion that it is from the pen of general editor Percy Dearmer. When it was proposed to fill the lack of table graces, the Committee asked whether the fifth line ("His kingdom comes, his will is done") might be altered to reflect present concerns for inclusive language. The result is "God's reign begins, God's will is done."

The use of Vaughan Williams' harmonization of *Lasst uns erfreuen* encourages unaccompanied singing, putting the text in octaves and adding harmony for the alleluias. It has been slightly altered for this use.

Benedictus benedicat



Translation:

1. *May the Blessed One bless,*
   through Jesus Christ our Lord. Amen.

2. *Thanks be to God,*
   through Jesus Christ our Lord. Amen.

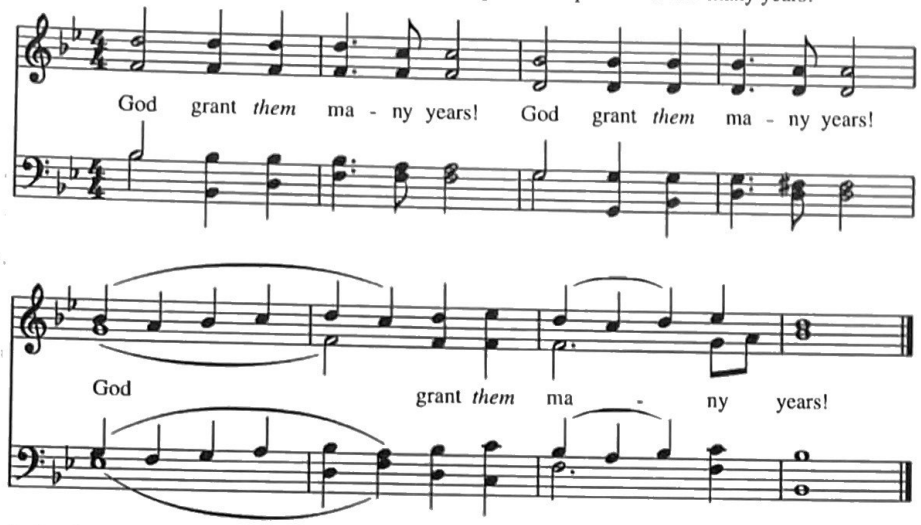
Setting: Miles Farrow

When the call for table graces came, Owen Burdick, a sometime chorister at the Cathedral Church of St. John the Divine, New York City, and the present organist and director of music at Trinity Church, Wall Street, found his tattered copy of the graces sung at the Choir School of St. John the Divine during his tenure. This one is set for four-part trebles by Miles Farrow, the Organist-Choirmaster of the Cathedral who succeeded Channing Lefebvre. The translations are given in the pew edition, but they are not singing translations. The first set of words *("Benedictus benedicat")* were sung before the meal, the second set *("Deo gratias")* after.

824

God grant them many years!

Spoken: To *(name)*, O Lord, grant long life and peace and protection and many years!

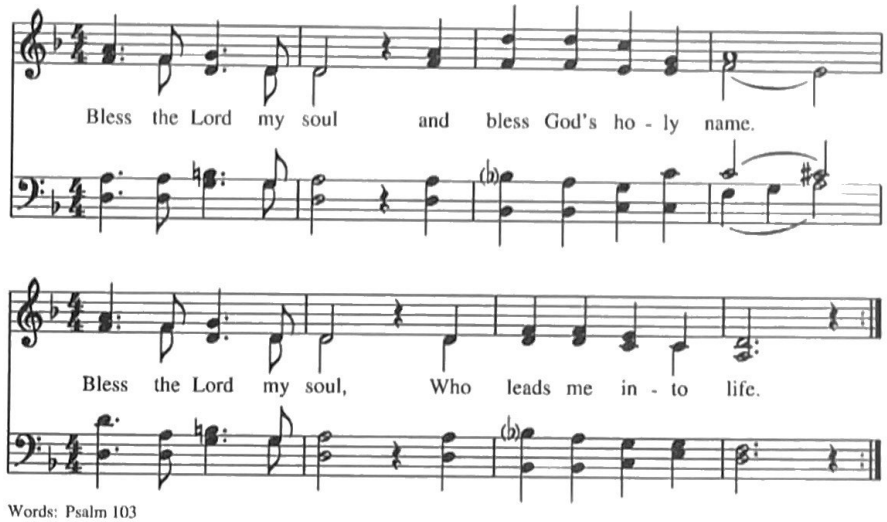


Setting: Traditional Russian

This *troparion* (see the discussion of *troparia* above at 816, "Christ is risen from the dead") also comes from St. Gregory of Nyssa, San Francisco, where it functions rather like liturgical applause to mark birthdays, anniversaries, weddings, and other important occasions and passages in the lives of the congregation. It is easily learned, and once learned by a community, it may be sung during informal announcements as well as at parish meetings (the election of a vestry) and other gatherings (coffee hour, altar guild luncheons, choir rehearsals, etc.). The spoken entry line from St. Gregory's (which gives the name of the honoree) is printed in the pew edition to suggest a model for use.

Bless the Lord my soul

825

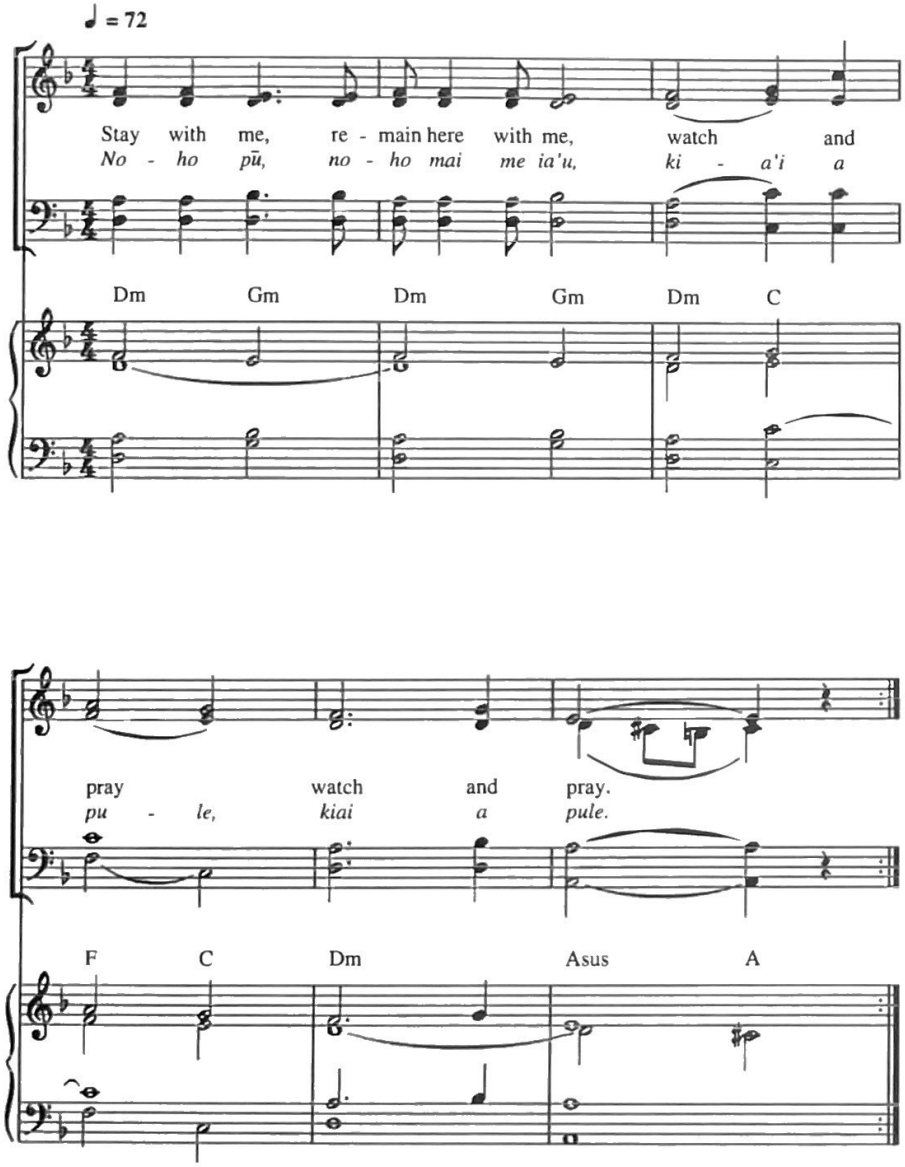


Words: Psalm 103
Music: Jacques Berthier (1923-1994)
© 1984 Taizé, admin. GIA Publications, Inc.
You must contact GIA Publications, Inc. to reproduce this selection.

This setting of essential lines from Psalm 103 is from the 1984 second volume of music from the Taizé community (published in this country by GIA), and it exhibits the rare instance of Taizé being published in English. In form, it is what Taizé composer Jacques Berthier called an "ostinato chorale," which is to say that it is slightly longer than most Taizé refrains (hence, chorale) and it is repeated continuously by all people for an indefinite period of time (hence, ostinato). In his instructions for the performance of this form, Berthier suggested that everyone sing only the melody at the outset, allowing the organ to support the harmonies. Then, the other voices could be added gradually beginning with the basses.

Devotees of Taizé will note that the last line of the original ("He rescues me from death") has been altered to the positive "Who leads me into life."

Stay with me
Noho pū



Words: Matthew 26, tr. Malcolm Naea Chun (b. 1954) © Malcolm Naea Chun
Music: Jacques Berthier (1923-1994)
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As with "Bless the Lord," this is also an ostinato chorale: there are no verses, no other descants; there is just this plea of Christ in the Garden of Gethsemane (Matthew 26:36-46). It weaves its spell by slow, quiet, seemingly endless repetition. The GIA edition of Taizé music offers a tempo indication of 72 = ♩; during Holy Week with the Community of Iona, we sang it much, much slower, about 48 = ♩. That cannot be duplicated everywhere, nor is it always desirable to do so, but to do so at the Maundy Thursday Vigil as part of a large congregation singing *pianississimo* in the candlelit Iona Abbey was an anamnestic experience that brought me as close to being with our Lord in Gethsemane as I can imagine. Other situations will bring the same experience about through other means, but the purpose of this chant is to connect the individual as deeply as possible to the historic Jesus facing his crucifixion for our sin.

The keyboard/guitar accompaniment given in this edition is preferable to duplicating the voice parts. In Taizé music, unlike Anglican hymnody, the organ does not lead; it goes alongside the all-important sung parts as a supportive companion.

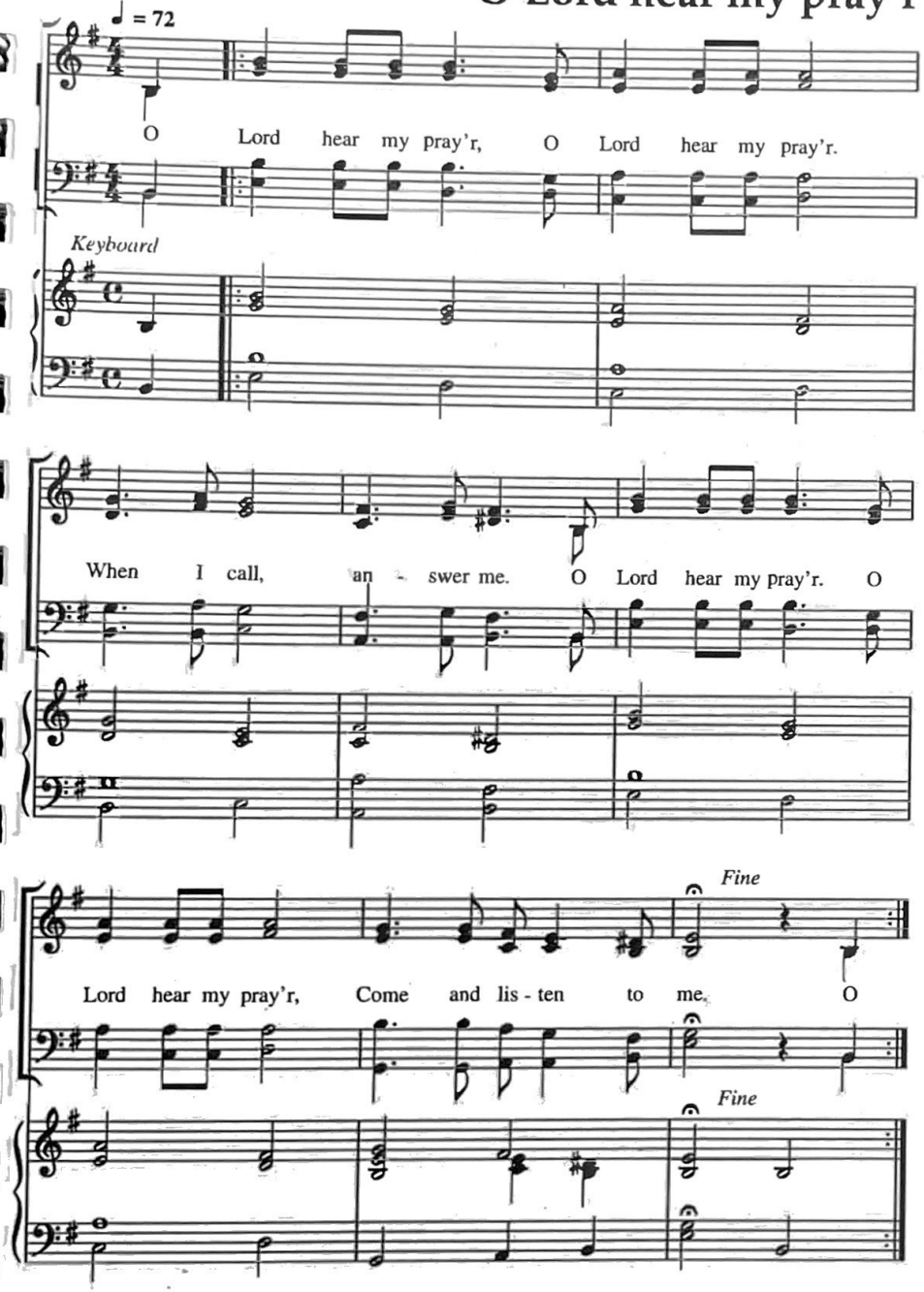
The alternative language is Hawaiian. It was provided by Malcolm Naea Chun, a layman and member of St. Andrew's Cathedral in Honolulu who is active in native Hawaiian ministries.

PHONETIC PRONUNCIATION GUIDE:

No—ho pū, no-ho mai me ia'u, ki—a'i a pu—le, kiai a pule
Noh-hoh poo, noh-hoh mah‿ih meh, ee‿ah-oo, kee-ah‿ee ah poo-leh, kee‿ah‿ee ah pool

827

O Lord hear my pray'r



Words: Psalm 102
Music: Jacques Berthier (1923-1994)
© 1984 Taizé, admin. GIA Publications, Inc.
You must contact GIA Publications, Inc. to reproduce this selection.

The first four volumes of music from Taizé (*Jubilate Deo,* 1976; *Chanter le Christ,* 1978; *Chanter l'Espirit,* 1978; and *Laudate Dominum,* 1980) held to the community's principal of using Latin texts. For the 1980 World Council of Churches Conference in Australia, three pieces with English texts were developed: "Jesus, remember me," "How blessed are you," and "For yours is the Kingdom." Since then, considerably more pieces with English texts have been made available, especially in GIA's 1984 second volume of *Music from Taizé.* This has well suited the rise of Taizé-style devotional services which have sprung up all over this country. This ostinato chorale (see the description of this genre above at 825 "Bless the Lord") has had wide use at such liturgies as a prayer response. One way of using it is to sustain the final chord on a humming sound while either spontaneous or fixed forms of petitions such as The Prayers of the People are articulated; all then respond, using the chorale as a refrain. The suggested tempo of 72 = ♩ is original. The fermata in the final measure is for use only when the repeat is not to be taken.

Beati

Melody ♩ = 69

Be - a - ti in do - mo Do - mi - ni Be -

Choral Accompaniment

1 2

Be - a - ti. Be - a -

3

ti. Be - a - ti. Be -

Keyboard

Translation: Happy are they who dwell in the house of God.

Words: Matthew 5
Music: Jacques Berthier (1923-1994)
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Cantor

1. Blest the poor in Spir - it, the King - dom of heav - en is theirs.

2. Blest are those who mourn, for they shall be com - fort - ed.

3. Blest are the low - ly, for they shall in - her - it the earth.

4. Blest are they who hun - ger and thirst for ho - li - ness,

for they shall have their fill. 5. Blest ~~are the~~ mer - ci - ful, for

they shall ob - tain mer - cy. 6. Blest are the pure in ~~heart, for~~

they shall see God. 7. Blest are the peace - mak - ers, for

they shall be called the child - ren of God.

8. Blest are those per - se - cu - ted for ho - li - ness sake, for

theirs is the King - dom of heav - en.

* Choose either part.

This is the first example of a Taizé ostinato with verses, and although it requires some explanation, its use with congregations is ultimately simple. The principal congregational part is the single line marked *Melody;* it is sung continuously, and it has been deliberately put at the lower end of the middle voice to allow it to be sung both quietly and with great intensity. The *Choral Accompaniment* offers harmonic enrichment, and the *Keyboard* part helps to keep the ensemble together. If the *Choral Accompaniment* is used, care must be taken to be sure that the sopranos are capable of singing the high E-flat *pianissimo.* Those who cannot will be needed to help keep the congregational part going.

The English verses printed here are taken from Matthew's version of the Beatitudes. When they are sung with a large congregation, they are best taken by a clear soprano or mezzo-soprano; in smaller congregations, a lyric baritone might replace the soprano or alternate with her. The double barlines of the verses correspond to the two measures of the simpler ostinato of the people's *Melody* part; one four measure verse equals two times through the two measure ostinato. The double barlines also correspond to the double barlines of the SATB harmonization. Since the SATB harmonization has six measures, the conductor must decide whether to have the two extra measures at the beginning of each verse (in which case the cantor begins each verse on the third full measure, marked "2") or whether to have the two extra measures at the end of each verse (in which case the cantor begins each new verse on the first full measure, marked "1").There is a secondary ostinato which may be sung either in unison or canon which is available in *Music from Taizé,* GIA Publications, Inc., G-2433, 1981.

PHONETIC PRONUNCIATION GUIDE: As has been observed earlier, the accepted pronunciation of the liturgical Latin "o" vowel should be neither as nasal as the "aw" in "thaw" nor as rounded as the "o" in "go." The middle ground between the two should be sought in the resonant ô of "sought" or "thong."

Be—a—ti in do-mo Do-mi-ni
Beh-ah-tee een dô-mô Dô-mee-nee

Eng. trans: Happy are they [who dwell] in the house of God.

Laudate Dominum

Brother Robert, the musical director of Taizé, writes that "the goal towards which this music is directed is *prayer,* and most especially communal prayer..." Because of that, it is often assumed that all of it is hushed and introverted (what Owen Burdick once referred to as " softly...in A-flat"). While, at its best, that does describe much of Taizé and much devotional music of value, it is far from the whole picture. Just as the anguish and rage of the lament Psalms challenge that dominant impression, so does the joyful praise of this Psalm setting offer a model of exuberant thanksgiving.

Even so, that does not exclude a great range of volume and intensity. The American edition of this chant gives a marking of 116 = ♩ ; that is a very quick tempo, which is difficult for many people to maintain quietly. There seems to be something in our nature which equates quiet with slow and fast with loud. Nevertheless, the effect of this sung *sotto voce* at that tempo is quite thrilling. The best way to encourage it with a congregation is to begin with a solo voice, perhaps the cantor who will sing the verses later. The accent marks over "Laudate" should help to remind singers to keep the repeated notes lightly detached, just as they indicate echo effects on "OM-nes" and "GEN-tes."

After the unison (octaves) tune is going well, quietly, the harmony could be added gently, beginning with the bass part and gradually building up the full ensemble, allowing the volume and intensity to reflect the increased harmony. Note that it is necessary to sing the ostinato twice to constitute a single unit. At some point, the cantor should begin to sing the verses; a clear soprano is nearly always the better choice for them. Since Psalm 117 is very brief, it may be desirable to sing the verses straight through, in which case that will correspond to two double performances of the ostinato. This certainly keeps the momentum going, and there really should not be any break between verses 2, 3, and 4. It has always seemed more gracious to sing at least one more double repetition of the ostinato after the verses conclude; it would also be possible to sing many more, gradually returning to the mood of the beginning.

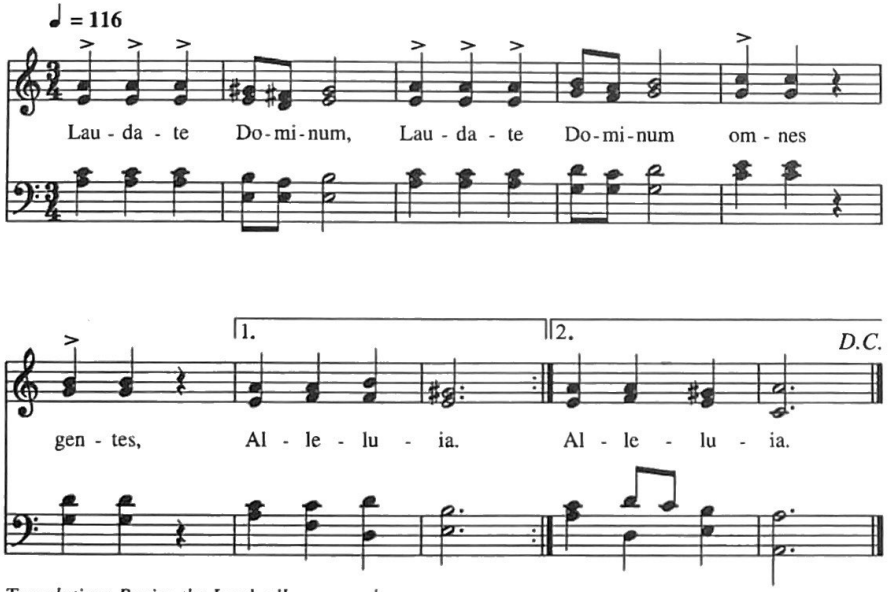
Local customs will determine the best use of such a piece. I have seen it effectively used in a variety of locations within the liturgy: during communion, in place of the anthem, or after the Third Collect at Evensong. Perhaps the most exhilarating use was at the Offertory during the Presentation of the Gifts; the verses began as the elements and people were being censed, and our communal praise rose along with the clouds of incense.

PHONETIC PRONUNCIATION GUIDE: The liturgical Latin "au" combination needs special attention. Following the pronunciation rules of Solesmes, the two vowels form a single syllable, but both sounds are distinctly heard. The *Liber Usualis* illustrates that practice with exactly the word in question here by making the "u" vowel the beginning of the second syllable ("La-uda"). The result is very

liquid which will, of course, have to be compromised by the instructions to detach the three notes assigned to this word; the only solution is to move the "u" back to the "ah" as a part of the decay before the sound stops between syllables. For information about "ô" see above at 828, "Beati in domo Domini."

Lau—da—te Do-mi-num om—nes gen—tes, Al—le—lu—ia
Lah‿u-dah-teh Dô-mee-noom ohm-nehs gehn-tehs, Ahl-leh-loo-yah

Eng. trans: Praise the Lord all you peoples. Alleluia.



Translation: Praise the Lord, all you peoples.

Words: Psalm 117
Music: Jacques Berthier (1923-1994) © 1984 Taizé, admin. GIA Publications, Inc.
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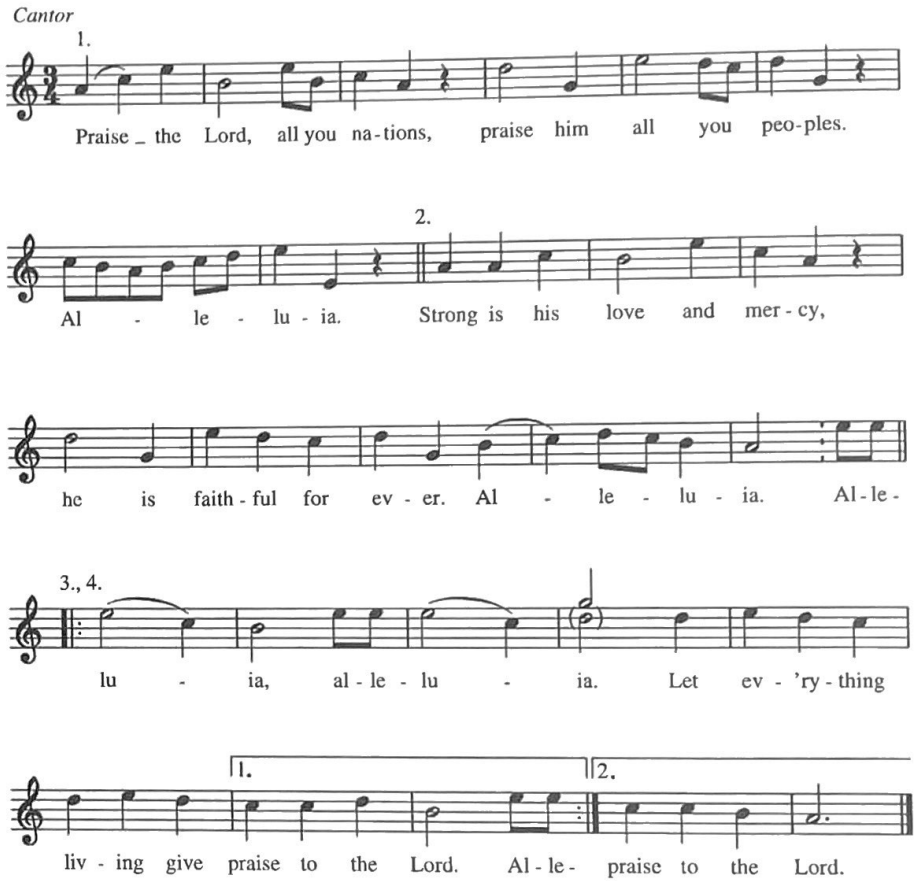
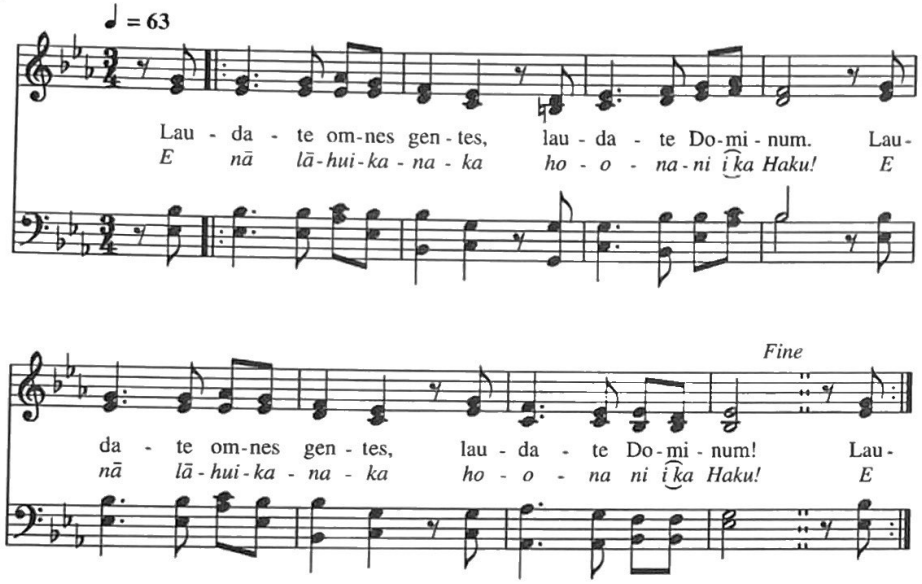


Laudate omnes gentes
E nā lāhuikanaka



Words: adapt. from the psalms, tr. Malcolm Naea Chun (b. 1954) © Malcolm Naea Chun
Music: Jacques Berthier (1923-1994) © 1984 Taizé, admin. GIA Publications, Inc.
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As an ostinato chorale, (see 825 above) this piece has no verses; it is a quiet praise refrain which is sung rather slowly at Taizé (63 = ♩). As with all of the ostinato chorales, it should be begun simply and quietly with the harmony building gradually from the bass up. This is an exquisite act of praise which is particularly suited to the end of An Order of Worship for the Evening or as the hymn at Compline.

The alternative language is Hawaiian (see 826). For the Latin pronunciation, see above at 829 "Laudate Dominum" where the same words are encountered.

PHONETIC PRONUNCIATION GUIDE:

E nā lā—hui——ka—na—ka ho—o—na—ni i‿ka Haku!
Eh nah lah-hoo‿ee-kah-nah-kah hoh-oh-nah-nee ee‿kah Hahkoo!

Eng. trans. of the Latin: Praise, all people, praise the Lord.

Ubi caritas
Aia nō e loa'a

This has been one of the most frequently used of the Taizé chants from the first GIA volume published in this country (*Music from Taizé,* GIA G-2433, 1981). Because it is so well known, it should be noted that this hymnal has revised the presentation in that volume for ease of performance. Here the proper unison part (for all in the congregation who cannot or do not wish to sing harmony) is notated as the soprano line in the SATB harmonization; the soprano line in the GIA printing is here given as a descant to that harmonization.

This piece, proper to the Washing of Feet in the Maundy Thursday rite, is ideal for the expansion or contraction needed during such an event. As with all Taizé ostinato music, it is important to incorporate the entire assembly into the singing before enriching the experience with harmony, descants, and obbligati. The original tempo marking is *Lento,* 72 = ♩. After that has been established and the harmony built up (as described above at 825 "Bless the Lord my soul"), the verses may be sung by a cantor; either a clear soprano or a lyric baritone/tenor may be used, or both may be used in alternation. Note that the rehearsal letter [B] of the verses corresponds to the same mark in measure five of the SATB harmonization. This means that the first half of the ostinato is always sung between the four measures of the verses. The soprano descant may be added as desired during the course of the singing.

This piece works well with guitars, especially when sensitive players arpeggiate rather than strum constant Eighth Notes.

PHONETIC PRONUNCIATION GUIDE: As has been observed earlier, the accepted pronunciation of the liturgical Latin "o" vowel should be neither as nasal as the "aw" in "thaw" nor as rounded as the "o" in "go." The middle ground between the two should be sought in the resonant ô of "sought" or "thong."

U—bi ca—ri—tas et a-mor, u—bi ca—ri—tas, De—us i—bi est.
Oo-bee cah-ree-tahs eht ah-môr, oo-bee cah-ree-tahs Deh-oos ee-bee ehst.

Hawaiian:

Ai—a nō e loa'a ke a—lo—ha, Ai—a nō e loa'a ke A—kua—nō.
Ah‿ee-ah noh eh loh‿ah keh ah-loh-hah, Ah‿ee-ah noh eh loh‿ah keh Ah-koo‿ah-noh.

Eng. trans: Where charity and love are, there is God.

(831)

♩ = 72

Descant

U - bi ca - ri - tas et a - mor
Ai - a nō e loa'a ke a - lo - ha

A

U - bi ca - ri - tas et a - mor,
Ai - a nō e loa'a ke a - lo - ha

u - bi ca - ri - tas, De - us i - bi est.
Ai - a nō e loa'a ke A - kua nō.

B

u - bi ca - ri - tas De - us i - bi est.
Ai - a nō e loa'a ke A - kua nō.

Translation: Where true charity and love abide, God is there.

Words: Latin, 8th c., tr. Malcolm Naea Chun (b. 1954) © Malcolm Naea Chun
Music: Jacques Berthier (1923-1994) © 1984 Taizé, admin. GIA Publications, Inc.
You must contact GIA Publications, Inc. to reproduce this selection.

Cantor

B

1. Your love, O Je - sus Christ, has gath - ered us to - geth - er.

B

2. May your love, O Je - sus Christ, be fore - most in our lives.

* B

3. Let us love one an - oth - er as God has loved us.

B

4. Let us be one in love to - geth - er in the one bread of Christ.

B

5. The love of God in Je - sus Christ bears e - ter - nal joy.

* B

6. The love of God in Je - sus Christ will nev - er have an end.

* Choose either part.

Keyboard or Instruments

A *p* B

p

Guitar

A F C Dm B♭ D G C B F C Dm Gm C F

Bass (Cello, etc.)

A B

p

Veni Sancte Spiritus

This invocation of the Holy Spirit has been provided with a wealth of material to bring the Pentecostal experience and ecstasy alive. The performance notes from Brother Robert, the musical director of Taizé, suggests a very slow tempo, ♩.56 = , with either "[t]he regular pulse of a low A on the guitar (or *pizzicato* cello)" to provide the support needed throughout the piece. Should either of those prove impractical, the organist "can sustain a low A on the pedal, without marking any rhythm." Then slowly and almost inaudibly the texture is built up; the choir basses lead the congregation in a *quasi parlando* recitation of the Latin text throughout the piece. After they are established, the choir altos add their resonating octave for several repetitions; next the sopranos quietly enter on the major third (C#), and last the tenors add the resonant fifth (E).

When that is comfortably established, the verses may begin. Any number of options are available, depending on the use of the piece. If it is used for Pentecost, one or more of the foreign language texts should be used; each of them signals its end by returning to Latin for "Veni Sancte Spiritus." Taizé custom dictates that "some space [is] always left between the verses" after each cantor's "Veni Sancte Spiritus." There are also instrumental "verses" which are available from GIA in the Instrumental Edition (GIA G-2433-A), and they are treated exactly as their vocal counterparts by separating them with several repetitions of the ostinato.

The GIA Vocal Edition (G-2433) also has the complete English text, making this available for use at Ordinations. Recently, the Diocese of Massachusetts has begun to use this in the Cathedral for Ordinations to the Priesthood; it is an extraordinarily powerful prayer at the critical moment of the laying-on of hands.

PHONETIC PRONUNCIATION GUIDE: People trained in classical Latin may need a gentle reminder that the liturgical Latin "v" is not pronounced as "w." The sound of the "i's" in *Spiritus* are neither as short as the "i" in "hit" nor as bright as the "e" in "me"; the American tendency will be toward the former, but neither extreme is correct.

Ve—ni San—cte Spi—ri—tus
Veh-nee Sahn-kteh Spee-ree-toos
Eng. trans: Come, Holy Spirit.

FRENCH: This careful French pronunciation has been provided by Howard Ross, Director of Music Ministries at The Church of the Transfiguration, Dallas. Mr. Ross, one of many American musicians shaped by study with Nadia Boulanger, taught French for many years after returning to this country. He gives the following guide for the special vowel sounds of this text: ɛ as in the vowel sound of "ebb;" ɛ̃ as in the vowel sound of "dance" without closing the "n;" â as in the vowel sound of "long" without closing the "n;" *uh* represents the schwa as in the vowel sound of "look;" and *ô* as in the vowel sound "comb" without closing the "mb."

Viens, Saint Es-prit, no-tre lumiè-re
Vyɛ Sɛ̃t ɛhs-pree, noh-truh lü-myɛ-ruh

á-clai-re le che-min des hom-mes.
eh-klɛ-ruh luh shuh-mɛ̃ dehz uh-muh

Ve-ni San-cte Spi-ri-tus.
Veh-nee sahn-kteh spee-ree-toos

Dans l'é-preu-ve, sois no-tre for-ce,
Dâ leh-pruh-vuh, swa noh-truh fohr-suh

dans la tris-tes-se la con-so-la-tion.
dâ lah trees-lah-suh lah cô-soh lah syô

Ve-ni San-cte Spi-ri-tus.
Veh-nee sahn-kteh spee-ree-toos

GERMAN: The German sound of "ei" is exactly the equivalent of the English long "i" as in "light"; since "i" looks strange in the phonetic spelling, this sound is represented here with "y". All "g's" are hard, as in "go", and the "ch" sound has a sibilant before it that is approximated in the English word "delicious."

Komm, Hei-li-ger Geist, lass den Glanz dei-ner Herr-lich-keit
Kôm, Hy—lee-gehr Gyst, lahs dehn Glahntz dy—nehr Hehr-leesch-kyt

vom Him-mel er-strah-len.
vôm heem-mehl ehr-sthrah-lehn

Komm, Va-ter der Ar-men, Komm, Ur-sprung al—ler Ga-ben,
Kôm, Fah-tehr dehr Ahr-mehn, Kôm oor-sprchoong ahl-lehr Gah-ben,

Komm, Licht der Her-zen.
Kôm, Leescht dehr Hehr-tzen

SPANISH: The Spanish "v" at the beginning of a word has the sound of a soft English "b"

Ven! Ven! Es-pi—rí—tu San-to.
Behn! Behn! Ehs-pee-ree-too Sahn-toh.

Ven! Ven! Pa-dre, Pa-dre de los po-bres.
Behn! Behn! Pah-dreh, Pah-dreh day lohs poh-brehs

Ven! Ven! luz de los co-ra-zo-nes.
Behn! Behn! loos day lohs koh-rah-zoh-nays.

ITALIAN:

Vie—ni San—to Spi—ri—to riem-pi i cuo—ri dei tuoi fe—de—li

Vyeh-nee Sahn-toh Spee-ree-toh ryehm-pee ee kwoh-ree deh-ee twoh-ee feh-deh-lee

e ac—cen—di in es—si il fuo—co del tu—o a—mo—re.
eh ah-chen-dee een ehs-see eel fwoh-koh dehl too-oh ah-moh-reh

♩. = 56

Ve - ni San - cte Spi - ri - tus.

Cantor

1. Come, Ho - ly Spir - it, from heav - en shine forth

with your glo - rious light. Ve - ni San - cte Spi - ri - tus.

2. Come from the four winds, O Spir - it, come breath of God; dis -

perse the shad - ows ov - er us, re - new and strength - en your

peo - ple. Ve - ni San - cte Spi - ri - tus.

Translation: Come, Holy Spirit.

Words: Pentecost Sequence; Taizé Community, 1978
Music: Jacques Berthier (1923-1994) © 1984 Taizé, admin. GIA Publications, Inc.
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Additional Verses

(French)

1. Viens, Saint Es - prit, no - tre lu - miè - re á - clai - re le

che - min des hom - mes. Ve - ni San - cte Spi - ri - tus.

2. Dans l'é - preu - ve, sois no - tre for - ce, dans la tris - tes - se la

con - so - la - tion. Ve - ni San - cte Spi - ri - tus.

(German)

1. Komm, Hei - li - ger Geist, lass den Glanz dei - ner Herr - lich -

keit vom Him - mel er - strah - len. Ve - ni San - cte

Spi - ri - tus. 2. Komm, Va - ter der Ar - men,

Komm, Ur - sprung al - ler Ga - ben, Komm, Licht der Her - zen. Ve - ni...

(Spanish)

(Veni) Ven! Ven! Es - pí - ri - tu San - to.

(Ve - ni San - cte S...) Ven! Ven! Pa - dre, Pa -

dre ___ de los po - bres. (Ve - ni San - cte) Ven! Ven!

luz de los co - ra - zo - nes Ve - ni San - cte Spi - ri - tus!___

(Italian)

1. Vie - ni San - to Spi - ri - to ___ riem - pi - i cuo - ri dei

tuoi ___ fe - de - li e ac - cen - di in es - si il fuo - co del

tu - o ___ a - mo - re. Ve - ni San - cte Spi - ri - tus. ___

The Lord's Prayer

(paraphrase)

Ostinato

[A]

Our Fa - ther in hea - ven, hal - low'd be your Name.

Cantor

[A]

Your king - dom come, your will be done, in earth as it is in

[A]

hea - ven. Give us to - day our dai - ly bread. And for -

[A]

give our sins as we for - give o - thers. Save us from the time of

tri - al, and de - li - ver us from e - vil. For yours is the

[A]

king - dom, the po - wer and the glo - ry are yours for e - ver. A - men.

Setting: Mark Peterson (b. 1952)

© 1995 Mark Peterson

In the fall of 1995, the music department of Trinity Church, Wall Street, initiated a series of liturgies in the style of the Taizé community. Initially, music from Taizé with Latin texts was used exclusively, but the Rt. Rev. Herbert Donovan, then Vicar of Trinity, asked the musicians if it might be possible to include some congregational music with English text. With the next liturgy only hours away, Mark Peterson, the talented Assistant Organist and Music Administrator of Trinity, wrote this delicious paraphrase of The Lord's Prayer, which he originally titled: *Pater Noster (In the style of Taizé).*

In form it follows one of the favorite Taizé devices: an ostinato with a mantra-like text is sung in parts by the choir and congregation ("Our Father in heaven, hallow'd be your name"), while a solo voice descants the full text. Unlike some Taizé ostinati, this piece has a definite length; it ends when the cantor reaches the final Amen. The Trinity Church service sheets contained a rubric saying that "The Ostinato repeats itself and concludes with the cantor's *Amen*" so that no physical gesture from a conductor was necessary.

The cantor's part is probably best sung by a soprano, especially in a large acoustical space; in more intimate situations, with a small congregation, it may be sung by a tenor. The tempo is tricky; as the composer noted to me, "Finding the right rolling sense of lilt is what one has to aim for; if it's too fast, the cantor goes scurrying through the text, but if it's too slow, the ostinato plods."

Pater Noster
Our Father

♩ = 63

Melody — *Fine*

Pa - ter nos - ter qui es in coe - lis Pa - ter

Choral Accompaniment — *Fine*

Cantor

① Pa - ter nos - ter qui es in coe - lis ② Pa - ter nos - ter qui es in

③ coe - lis Pa - ter nos - ter qui es in coe - lis qui es in

ad lib.

④ coe - lis, qui es in coe - lis Pa - ter nos - ter ⑤ qui es in

⑥ coe - lis. A - men, a - men, ⑦ a - men!

Setting: Jacques Berthier (1923-1994)
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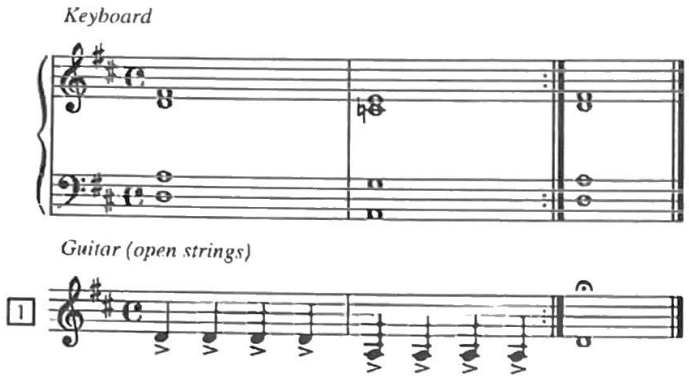
Arpeggiated

2 | D | Am7 | *(Fine)* D



To Jacques Berthier, the musical genius of the Taizé community, church musicians everywhere owe a profound debt of gratitude for bringing the vision of a world Church truly united in prayer through song. Much of the Taizé style is discussed above (see 825-832), but it may be said here that this is as fine an example of it as could be desired. The text is in the timeless internationality of Latin, and it is minimal; all the singer needs to know is that this is The Lord's Prayer, and the opening words will translate themselves. The music is simple without being simplistic; indeed, if the harmony is sung, the chords offer an initial challenge to tune, while never failing to reward those who are secure in them.

To perform this setting, the people may sing the upper vocal line in octaves, accompanied by a keyboard player, or the parts of the accompaniment may be sung to the repeated text by as many as desire. Once the ostinato is going comfortably, after two or three repetitions, the solo cantor begins the descant, which is sung through without pauses for extra repetitions of the ostinato. The Arabic numerals in circles correspond to the first full measure of the ostinato (the first *"noster"*). As with Mark Peterson's *Lord's Prayer* [see 833 above], a large acoustical space with many people singing will probably necessitate the use of a soprano (of the straight-tone variety Mr. Peterson refers to as "a laser soprano"); by the same token, a more intimate setting would admit the use of a tenor or lyric baritone. The *ad libitum* marking in the sections marked 3 and 4 refers to the same question of circumstances: in a large space with many people, the high range will be very effective; under other conditions, it may be desirable to take these phrases down an octave. The ostinato concludes after the cantor has sung the final "Amen" by continuing to sing the full pattern, returning to the beginning, and singing only the first *"noster"* where the *Fine* and dotted double bar signal the end.

PHONETIC PRONUNCIATION GUIDE: The "o" vowel in liturgical Latin is something of a problem for Americans; it is widely agreed that the sound must not be a long "o" as in "go." To prevent that, many guides suggest, as here, "aw," but that, too, has problems. The desired sound is not an open, resonant "aw" as in "thaw," but closed and more rounded, as in "thong."

Pa-ter nos—ter qui es in coe-lis
Pah-tehr naw-stehr kwee ehs een cheh-lees

Service Music

Kyrie eleison

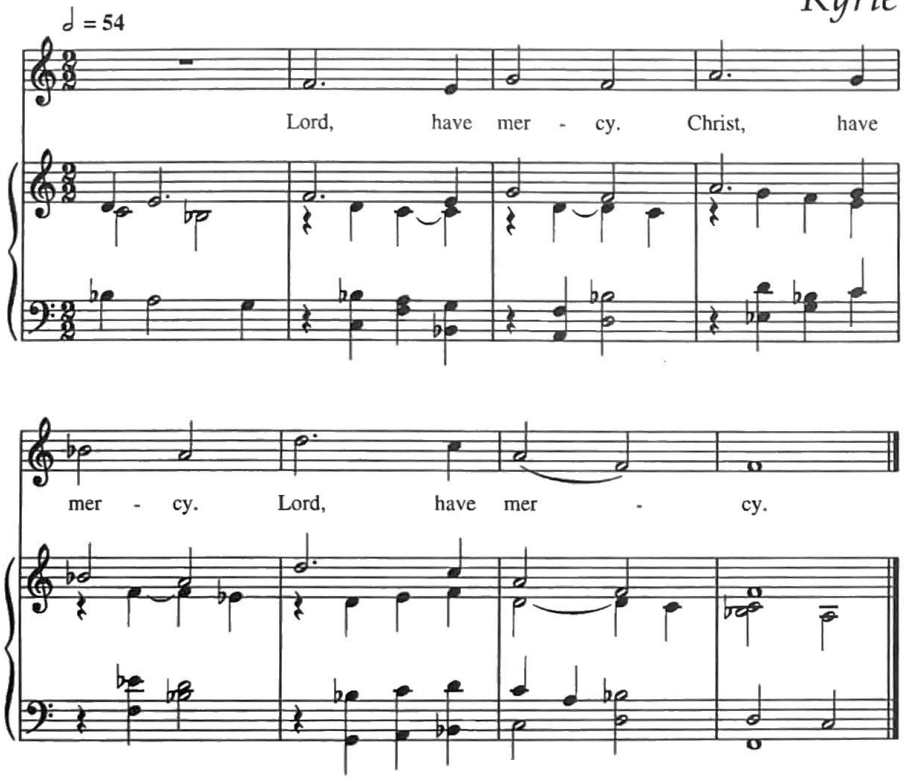
General Notes to *Kyrie eleison:*

The liturgical use of this important text has a long and colorful history which is well covered in such readily available resources as Marion Hatchett's *Commentary on the American Prayer Book* (pp. 319-20) and *The Hymnal 1982 Companion* (Volume II, pp. 60-1). What is important for our purposes is to note that the text had its origins in acclamations to the Emperor, a practice intended as much to affirm his power as to ask for his favor. That is a valuable understanding alongside the widespread notion that *Kyrie* is always and only penitential. No doubt this concept springs from the use of *Kyrie eleison* is an alternative to *Gloria in excelsis* when Gloria is prohibited during Advent and Lent, and no doubt that understanding is reinforced by the Prayer Book's mandate of *Gloria in excelsis* on the great festivals (e.g., the twelve days of Christmas, the Sundays from Easter through Pentecost, the days of Easter Week, and the Feast of the Ascension). Even so, *Kyrie eleison* is a song of praise which may be appropriately used and sung in a wide range of occasions and styles.

On the one hand, *Kyrie* does lend itself to times of introspection and quiet humility, such as Sundays of Advent. The two *Kyries* from Hildegard of Bingen or Donald Pearson's gently agitated Kyrie might suit these occasions well. Similarly, Kevin Hackett's *Herzliebster Jesu Kyrie* resonates particularly with the ethos of Lent and Holy Week. At the same time, during the long green stretches of Sundays after Pentecost and Epiphanytide, the *Kyries* of Peter Niedmann, Arlen Clarke, and Betty Pulkingham are much less restrained, offering more expansive settings that are anything but penitential.

Lord, have mercy

Kyrie



Setting: Don Pearson (b. 1959)
© 1995 Don Pearson

Donald Pearson has been Organist and Director of Music at St. John's Cathedral, Denver, since 1981, where he has directed one of the most outstanding music programs in the Episcopal Church. As an avid bodybuilder, his music-making reflects much of the high energy he expends daily in physical training. This *Kyrie eleison* is an excellent example: from the first notes, harmonic and rhythmic tensions build steadily, leading to the final cry of "Lord, have mercy." An ideal organ registration would begin on the Great, with a *mezzoforte* open stop (e.g., 8 Principal, Spitzprincipal, or Gemshorn), coupled to a brighter combination on the Swell (e.g., Principals 4′ and 2′, maybe with a low-pitched mixture), with the Swell shades closed. Pearson does not specify the use of the Pedal, but I would not hesitate to couple both Great and Swell to Pedal 16 for the last three measures. The Swell shades can be used to shape the thrust of the energy as well as its gradual ebbing in the last measure and a half. The tempo needs similar care to establish; the restless energy must be organic, growing in intensity, with momentary suspensions that only slightly elongate the Quarter Rests in measures 3 and 5. There must be a ritard for the final cadence, but it cannot be perceived as a slowing down; as far as the listener is concerned, bringing the last chord to its proper resting place is a matter of decreasing energy, not longer notes. Overall, ♩ = 54.

Lord, have mercy
Kyrie

♩ = 54

Lord, have mer - cy. Lord, have mer - cy.

Lord, have mer - cy. Christ, have

mer - cy. Christ, have mer - cy. Christ, have

mer - cy. Lord, have mer - cy. Lord, have

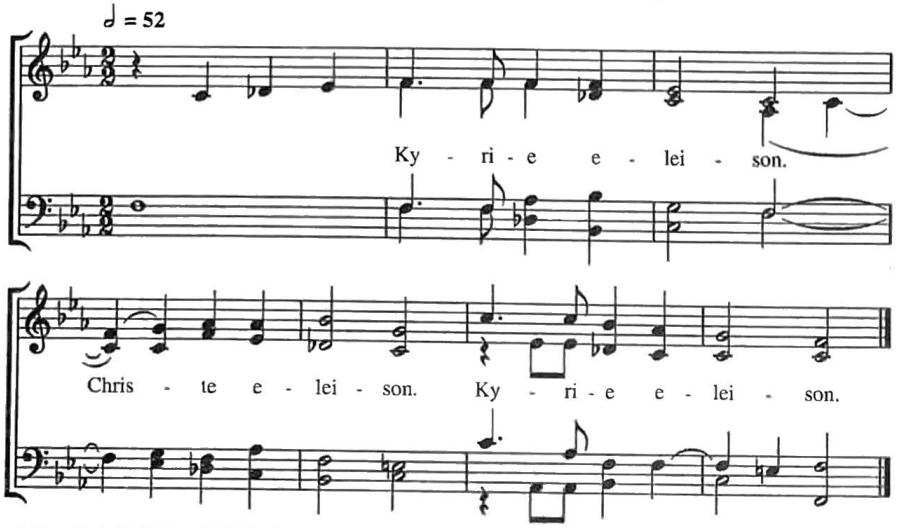
mer - cy. Lord, have mer - cy.

Setting: Peter Niedmann (b. 1960)
© 1996 Peter Niedmann

Peter Niedmann, winner of the 1992 American Guild of Organists National Competition in Organ Improvisation, is presently the Organist-Choirmaster of Trinity Church, Tariffville, Connecticut. In discussing this *Kyrie,* he suggested much the same registration as outlined for Don Pearson's *Kyrie* [see above at 835]: an open 8′ *mezzoforte* stop on the Great (e.g., Principal, Spitzprincipal, Gemshorn), coupled to a brighter registration on the Swell, with the Swell shades closed. Unlike Pearson's *Kyrie,* Niedmann has written an obbligato Pedal which needs its own special care. Notice how the Pedal keeps the energy alive by answering the vocal line, by moving at critical points, and by providing often unexpected, but just right, bass notes (e.g., the C in measure 13 and the B-flat in measure 19). For this critical part, a flexible open 16′ stop (e.g., Principal, Violone, Contrebass) is highly desirable; if, however, the corresponding stop on a given organ has more "thud" than tone, it may be necessary to use a stopped bass (e.g., Bourdon, Subbass, Quintaten) with a telling 8′ Pedal Principal.

Because this is a nine-fold *Kyrie* in which each of the three acclamations is repeated twice, the registration should reflect this structure. More energy is called for at the beginning of the *Christes* (m. 9); this may be accomplished by adding stops to the Great (e.g., 4′ Principal) or by increasing the intensity of the coupled manual (e.g., a mixture or quiet reed). The composer envisions even more sound for the final section (m. 17). Mr. Niedmann marked the piece 4/4, but he confirmed my feeling that the principal beat is the Half Note. Playing or singing this piece with marked Quarter Notes will destroy its life-giving subtleties; try ♩ = 54.

837 Kyrie eleison



Setting: Kevin R. Hackett (b. 1956), from *Hymn Tunes Mass;* based on *Herzliebster Jesu,*
Johann Cruger (1598-1662), alt.
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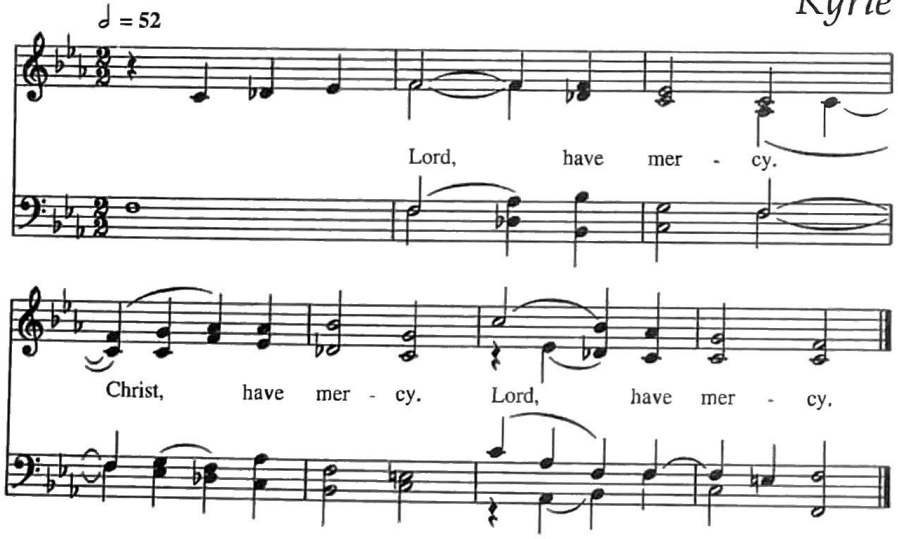
838 Lord, have mercy
Kyrie



Setting: Kevin R. Hackett (b. 1956), from *Hymn Tunes Mass;*
based on *Herzliebster Jesu,* Johann Cruger (1598-1662), alt.
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The Rev. Kevin Hackett's *Herzliebster Jesu Kyrie,* written for the Community of Celebration, is an example of a *Kyrie eleison* with specific seasonal and penitential overtones. It comes from a complete eucharistic setting based on hymn tunes mainly associated with Lent; the *Sanctus,* for example, uses *St. Theodulph;* the *Agnus Dei, Bangor;* the Memorial Acclamation, *McKee,* etc. The impetus for this arose from a suggestion by Carl Daw, and the entire setting, complete with full accompaniment and pew cards for congregational use may be ordered from the Community of Celebration. This *Kyrie* is a brilliant use of the first, second, and final phrases of the tune *Herzliebster Jesu,* which is inextricably bound to the Passion text "Ah, holy Jesus, how hast thou offended?" Because of that, its use should be restricted to Lent and Holy Week. Both English and Greek texts are provided, and a further option exists with regard to singing the music either in unison or parts. Where choral leadership is strong and where the congregation is trusted to sing on its own, the organ may drop out after the dotted Quarter of the second measure. Note that the alto, tenor, and bass sing "Christe"/"Christ" one Quarter later than the soprano.

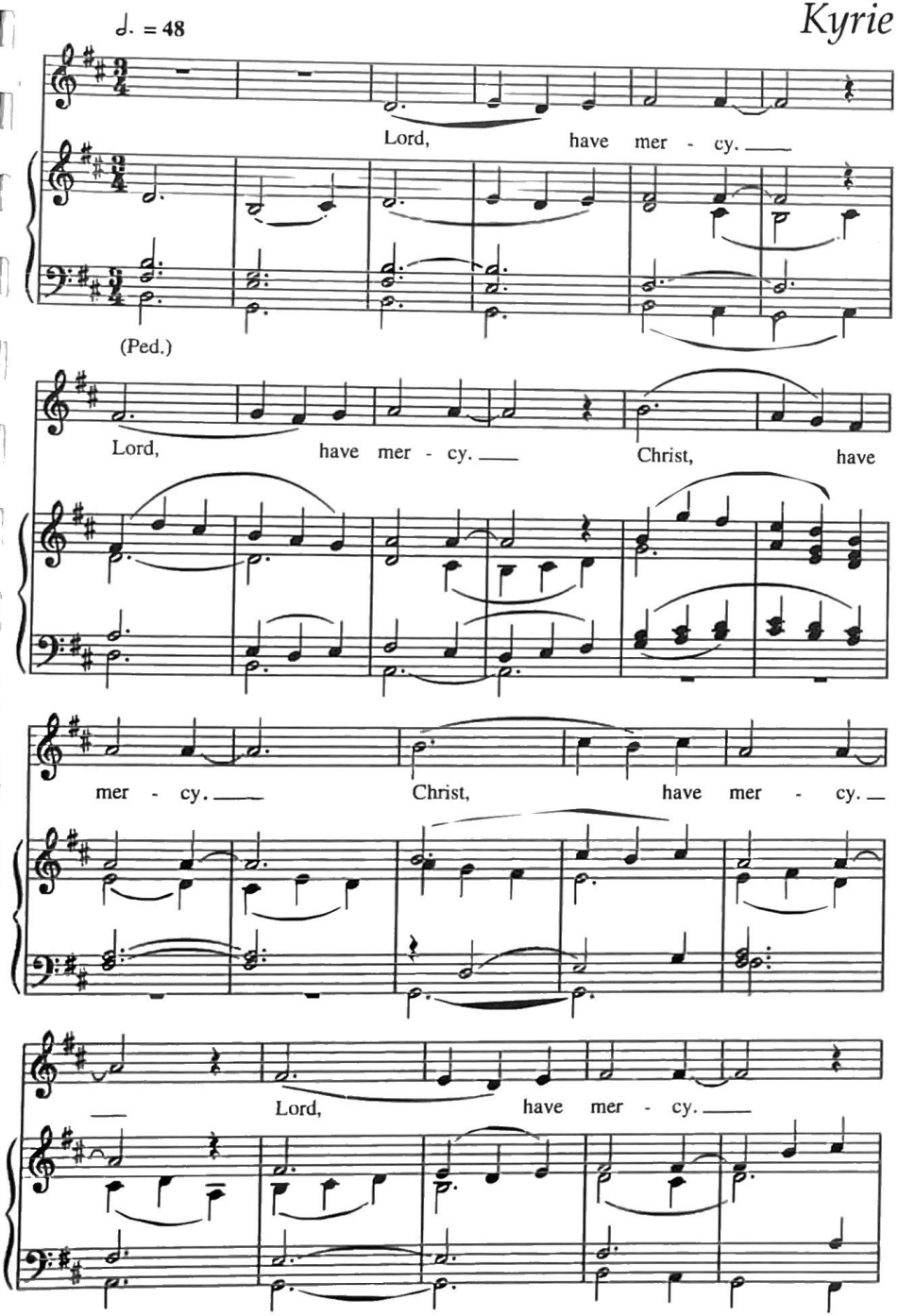
While the beat is somewhat slow (Kevin suggests ♩ = 52), this music must not drag, and singers should be encouraged to sing through the long notes with forward motion. Singing in Greek is not beyond ordinary congregations, but some care will need to be exercised for harmonious results. Because even those of us who know better tend to mispronounce the opening word ("Kir-ree-ay"), our congregations are apt to follow us over the cliff. The lovely resonance of an open, long E vowel—as opposed to the cloudy alternative—is worth striving for. A second textual issue concerns the composer's compression of "le-i-son" from three to two syllables. The most practical solution is to sing a long A (as in "lay") sound; properly sung, this diphthong's "eh/ih" sound rightly approximates an elision of the individual vowels.

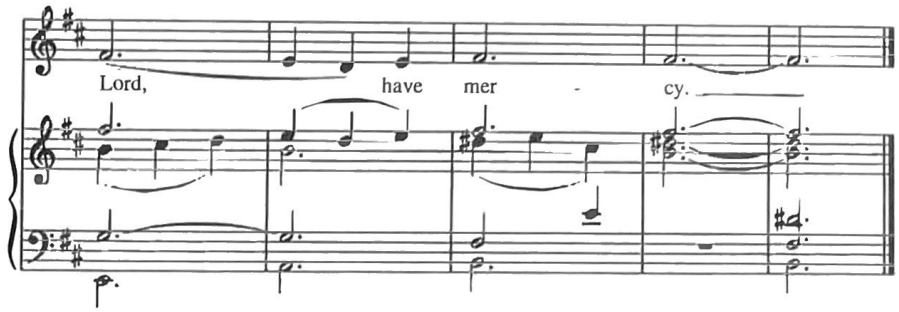
PHONETIC PRONUNCIATION of the GREEK:

Ky-ri—e e—lei-son.
Kee-ree-eh eh-lay-zon

Chris-te e-lei-son.
Kree-steh eh-lay-zon.

Lord, have mercy
Kyrie



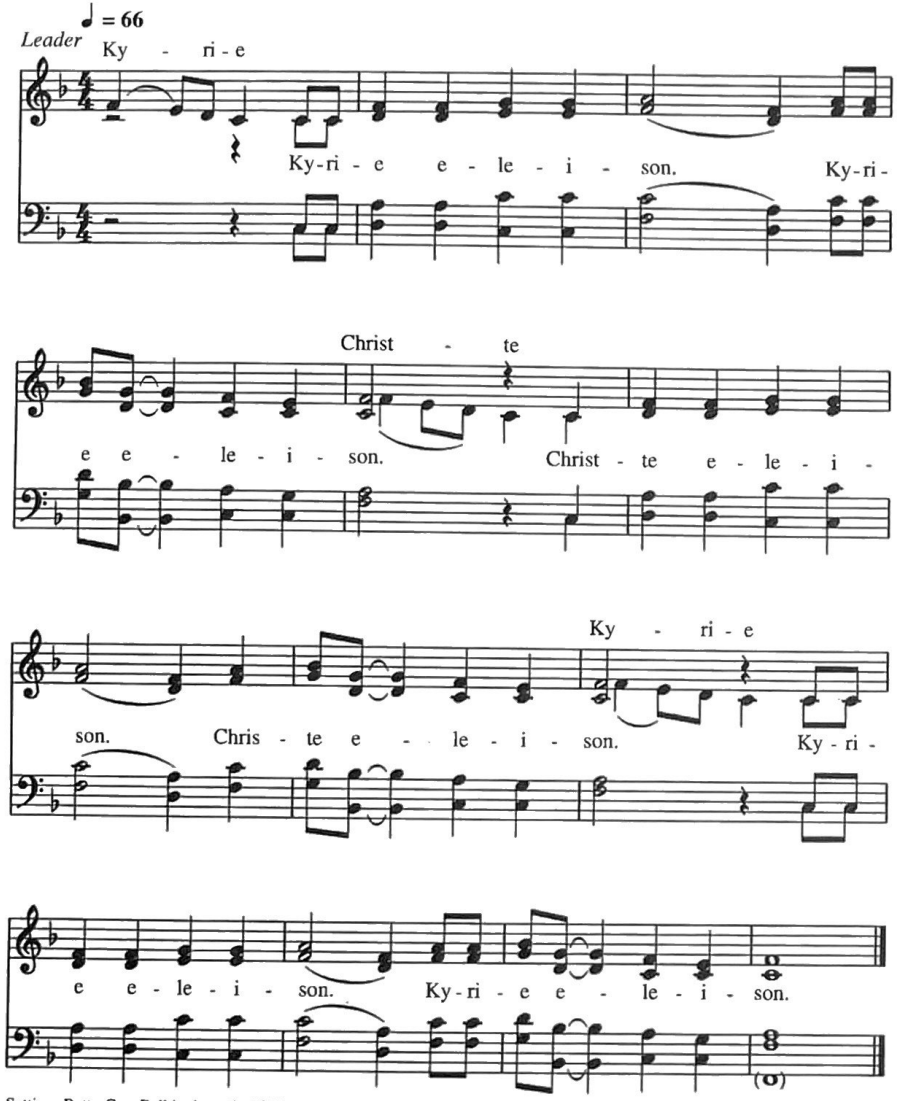


Setting: Arlen R. Clarke (b.1954)
© 1988 Arlen R. Clarke

Arlen Clarke's meditative *Kyrie* is from a complete eucharistic setting commissioned by Grace Church, Colorado Springs. Part of the stipulations of the commission was that the setting have a unique flavor, while still being totally accessible to untrained congregational singers. Clarke says that he set about to fulfill this by making the vocal line as conjunct as possible: aside from two minor thirds, it is composed entirely of stepwise movement. At the same time, Clarke credits this commission with allowing him to articulate his own *credo* of church music: while it needs to be accessible, it must also be both compelling and beautiful. It is tempting to say that the subtleties of beauty in this *Kyrie* come through the sensitive accompaniment, with its yearning upward stretches, but that is not true. It is the entire piece which fulfills the composer's intention to be both compelling and beautiful.

The tempo marking of 48 = ♩. is original, and it is critical to maintain. At this pace, the brooding, mystical qualities of the piece are allowed to unfold; those same qualities may be reinforced by returning the piece to its original key of B-flat Minor. It was transposed with the composer's blessing for ease of performance in B Minor, but those who are able to play in five flats will reap great rewards from this subtle alteration.

Kyrie eleison



Setting: Betty Carr Pulkingham (b. 1928),
from *Freedom Mass;* based on traditional African melodies.
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Betty Carr Pulkingham, a founder of the Community of Celebration, is widely known as a persuasive champion of renewal music in liturgy. As this *Kyrie* and the *Sanctus* [857] from her *Freedom Mass* so beautifully show, she is also a powerful advocate for the liturgical use of music from the Third World. In speaking about her *Freedom Mass,* she cites three apartheid experiences which moved her to try to bring something of the intense South African spirituality to the worship of North America. In 1982, she and a team from the Community of Celebration went to South Africa to share their music and witness in the cities and townships of that troubled country. During that time, the late Brother Jeremy, a monk of the Community of the Resurrection, arranged for them to worship with some of the ambulatory patients in Cape Town's Baragwaneth Hospital, where he served as chaplain. In response to the music of the Community of Celebration, the hospital patients sang their own faith in the music of their community. A second occasion came when Phyllis Kraft, wife of the Bishop of Pretoria, arranged a choral festival in the Cathedral at which a wide variety of local choirs—Afrikaans, Zulu, Roman Catholic, Anglicans from the townships, etc.—came together for a rare sharing of their faith in song. As Ms. Pulkingham noted, "One of the worst by-products of apartheid was the suppression of indigenous singing." Two years later, the third impetus came with the publication of Anders Nyberg's *Freedom is Coming: Songs of Protest and Praise from South Africa.*

The *Kyrie eleison* is based on the beautiful Zulu song *Thuma mina* [808], and it shares the same prayerful qualities as its progenitor. Ms. Pulkingham assigned 66 = ♩ at one time, but in discussing it with me, she suggested that "Andante" was probably a more helpful indication. She sang it for me, and that performance had a luminescence that was literally timeless: it was neither slow nor rushed; it simply hung in the air.

As with *Thuma mina,* this *Kyrie* will sound best sung in parts without accompaniment. A "Leader" or "Cantor" will be necessary to start each section; if it is possible for that person to begin without audible pitch from the organ, the ideal sense of the text as an acclamation of God's *amandla* or power will simply rise like the prayers of the faithful.

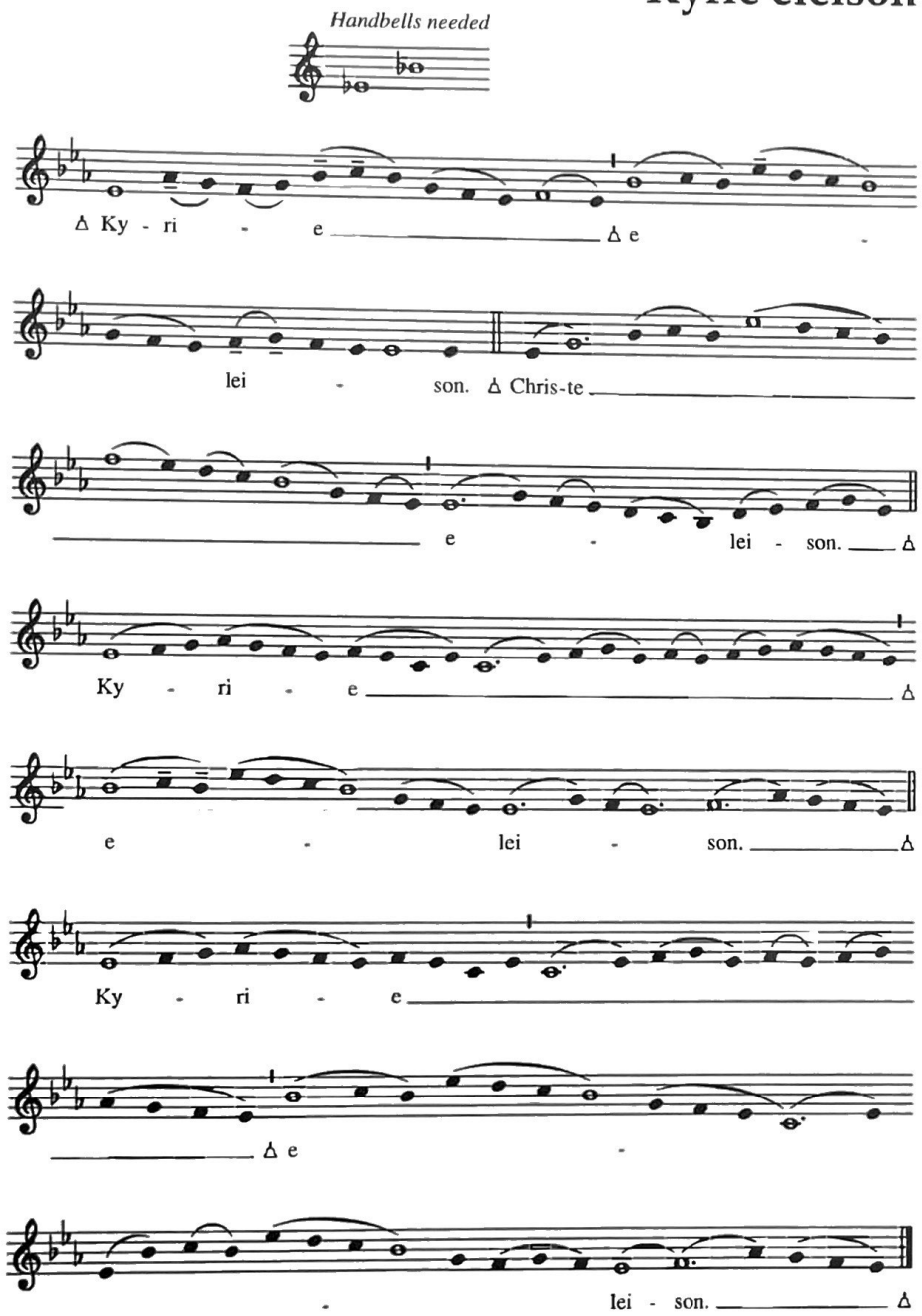
If the congregation has not sung the *Kyrie* in Greek, this is a fine introduction to that laudable practice. Like the Latin texts of the music of Taizé, the use of an ancient international language connects us not only to the non-English-speaking Christians of our own time, but to the saints of God in all ages. See the notes above at 837 for some of the issues of pronunciation, while noting here that the setting allows all three syllables of "le-i-son" to flourish.

PHONETIC PRONUNCIATION of the GREEK:

Ky—ri—e e—le—i—son.
Kee-ree-eh eh-leh-ee-zon

Chris—te e—le—i—son.
Kree-steh eh-leh-ee-zon.

Kyrie eleison



Δ *optional bells*

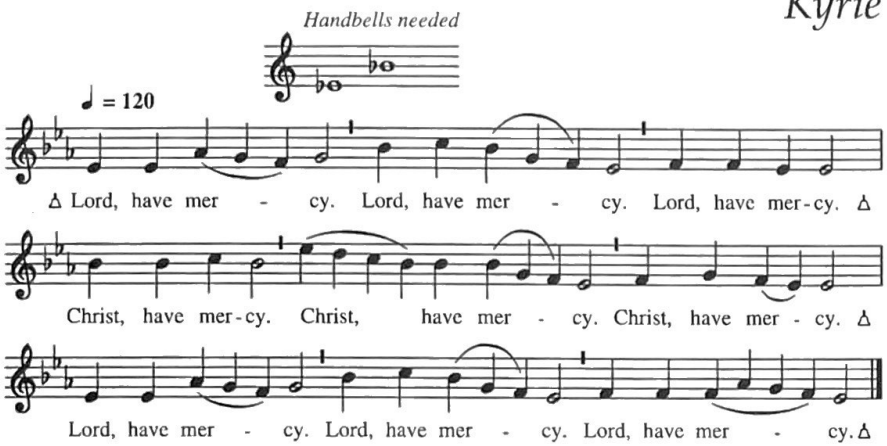
Setting: Hildegard of Bingen (1098-1179);
tr. Lisa Neufeld Thomas (b.1947)

Hildegard, Abbess of the Benedictine community at Rupertsberg, near Bingen, was one of the most influential figures of her time; her advice and opinions were sought by popes, bishops, and abbots, as well as secular heads of state. In addition to her preaching missions throughout northern Europe, she published scientific, medical, and theological works to wide acclaim. Today, it is her music that has brought her once more to an admiring public. Music played a large part in her spirituality, as her dramatic work *The Play of the Virtues* shows; for his sins, the Devil cannot sing and must live without music. Hildegard's *Carmina* (Songs) were written for her own community; they were first gathered in a modern edition by G.M. Dreves in the first volume of *Analecta Hymnica Medii Aevi* (Leipzig, 1907, pp. 483-92). Prudentia Barth published a more recent edition as *Hildegard von Bingen's Lieder* (Salzburg, 1969). It was this edition that Lisa Neufeld Thomas, Assisting Organist at Philadelphia's St. Mark's, Locust Street, used for these two versions of Hildegard's original.

The occasion was a developing corps of women at St. Mark's Church who wanted to celebrate Eucharist with inclusive language and with hymns and music by women. As one of the parish organists and as a musician trained at Bryn Mawr College in musicology, Ms. Thomas was an ideal staff person for the group, which has since become The Women's Sacred Music Project. Out of this simple, but beautiful *Kyrie,* that entire work has grown. In addition to this *Kyrie,* Ms. Thomas has also completed the transcription and arrangement of a *Sanctus* and *Lamb of God,* all of which are available from her by writing St. Mark's Church, 1625 Locust Street, Philadelphia PA 19103, or calling 215/735-1416.

Many people were deeply moved by the group's singing of this music at the 1997 General Convention. For that performance, soloist Ana Hernandez used an East Indian instrument called a *sruti* box (also spelled *shrooti* or *shruti*); this small, hand-held "harmonium" has twelve tones which can be set to sound a constant drone. Although the more elaborate version at 841 has indications for handbells (also a "drone" of E♭5 and B♭5), it is clear that the *sruti* box is much more effective. Its exotic, mid-Eastern flavor matches well the *muezzin* flavor of Hildegard's chant, which should sound much freer and much more ecstatic than the Solesmes model of equalist plainsong. Ms. Hernandez (who, with Deborah Bly, founded *The Miserable Offenders*) has offered to assist people interested in finding these instruments, which currently are being made for about $150.00 each. She may be contacted by writing 36 Harrison Street, Staten Island, NY 10304.

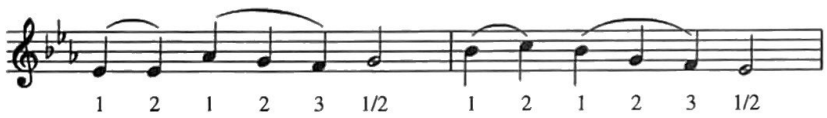
Lord, have mercy
Kyrie



Δ *optional bells*

Setting: Lisa Neufeld Thomas (b.1947)
from *Missa de Sancta Hildegard;*
melody adapt. from a Kyrie by Hildegard of Bingen
© 1996 Lisa Neufeld Thomas

Somewhat easier for congregational use is this pared down version of 841, which may also use the drone accompaniment mentioned above. Even though this version has been printed in Quarter Notes and Half Notes (representing "single" and "double" time values, respectively), like 841, it should be sung with great flexibility. As with all plainsong, there is a connection to the human pulse; try the ♩ = 120, aiming for a pulse of 𝅗𝅥 = 60, and being sure that the Quarter Notes are sung in groups of two and three:



There are a variety of performance options for 842: a cappella, singers with handbells, singers with keyboard, or singers with both handbells and keyboard. The addition of A♭ and the upper otcave E♭ to the open fifth bells would create a bell cluster.

Trisagion

General Notes to *Trisagion:*

While a form of the *Trisagion* has been used in every English and American edition of the Prayer Book, it occurs at the end of the Burial Office so paraphrased by Thomas Cranmer that few who still encounter Burial I will recognize it:

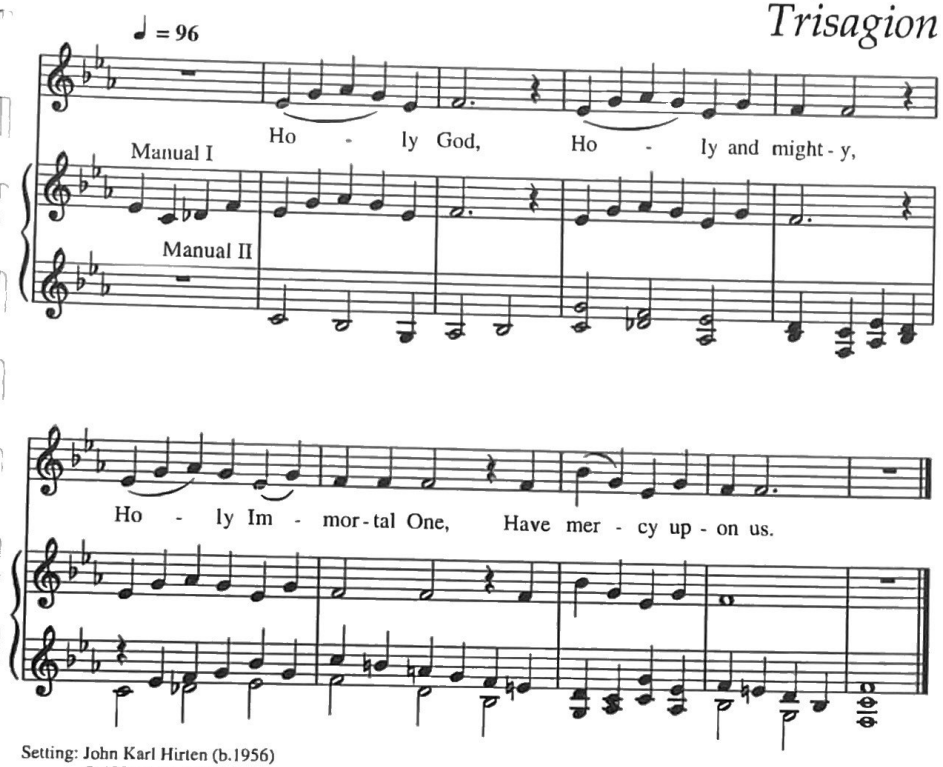
> In the midst of life we are in death: of whom may we seek for succour, but of thee, O Lord, who for our sins art justly displeased?
>
> Yet, O Lord God most holy, O Lord most mighty, O holy and most merciful Savior, deliver us not into the bitter pains of eternal death.

In placing this text among the committal anthems, Cranmer is following an ancient line of thinking. *Trisagion* came into the Roman rite by way of the Good Friday Reproaches in much the same way that the *Book of Occasional Services* uses it as a response in The Way of the Cross. In addition, Sarum use connected it to antiphons for *Nunc dimittis* during Lent, all of which probably led to Martin Luther's paraphrase being used in the Burial Office of Hermann's *Consultation.*

While Cranmer's paraphrase is retained in Burial I, the Book of Common Prayer employs a direct translation of the Greek for Burial II (which may also be used on Holy Saturday). Much more important, however, is the restoration of this text to its historic location in the Eucharist. In the Eastern rites, it is sung at the Little Entrance, the beginning of the Liturgy of the Word. With admirable logic and a certain amount of daring, the 1979 Book of Common Prayer has returned it to the Liturgy of the Word, where its use as an alternative to *Kyrie eleison* is unique.

This inclusion quickly became one of the most admired features of the Book of Common Prayer. Because the text does not rely on sex-specific nouns or pronouns to address the Holy Trinity, *Trisagion* became popular in communities that value inclusive language. Because *Trisagion* concentrates more on divine attributes than on petitions for mercy, it has become popular in communities troubled by the perceived penitential nature of *Kyrie eleison.* Still other parishes and communities have embraced *Trisagion* for the powerful range of its expression: cosmic, yet personal. In response to all of these, the Hymnal Committee has provided a wide variety of settings. Following the option offered by the Prayer Book, some lend themselves to being sung three times (e.g., Carl Haywood's at 845), others must be sung thrice to realize their potential (e.g., Richard Fabian's at 844 and Ruth Boshkoff's at 846), while still another works best sung only once (John Karl Hirten's at 843).

Holy God
Trisagion



Setting: John Karl Hirten (b.1956)
© 1995 John Karl Hirten

John Karl Hirten, Organist-Choirmaster of St. Stephen's, Belvedere, California, is the only composer represented in this hymnal with a complete eucharistic setting (*Trisagion, Gloria, Sanctus, Memorial Acclamation, Great Amen,* and *Agnus Dei*). Of his five complete eucharistic settings, this contains the simplest, most direct music, hence its name *Missa Simplex.* Certainly that is true of the vocal line: it has the admirable virtue of simplicity, without being simplistic. In other words, while it is easily learned, it requires care in singing. Where the lines go is not difficult, but *how* they arrive at those destinations takes some forethought. This *Trisagion* is an excellent example. There is no meter signature, because this music has the flexibility of plainsong. The first measure of the vocal part has five Quarter Notes on the two syllables of "Holy": "Ho-" = 4, "-ly" = 1. Since Western ears tend to reject rhythmic patterns larger than groups of four, and since an accent on the one note of "-ly" would be ugly, those five notes will have to be divided into two unequal groups (i.e., a group of two and a group of three). It could be 3+2 or 2+3. Because of the accompaniment, it is easier to sing 2+3, and that is perfectly acceptable. After some familiarity with the music, however, reversing the pattern, so that singers have a different accent than the left hand of the accompaniment,

would add considerable interest. It would also make the upper note (A-flat) a more gracious sound as the climax of the first group rather than the accent of the second group.

The next time "Holy" is set (measure 4), there are six notes; following the same line of thought, they form two groups of three Quarter Notes each (3+3). The third time "Holy" is set (two measures later), they form three groups of two Quarter Notes each (2+2+2). If this music were notated in the neums of plainsong, these accents would fall easily and naturally, even as they do when the vocal line is sung by itself. It is the accompaniment which begins to add the challenge: its harmonic changes do not necessarily align with these accents!

In a conversation with Mr. Hirten, he suggested that to a certain extent, the accompaniment is optional. That is true; the piece sings beautifully by itself. At the same time, however, it would be a shame to lose the color and interest of the harmonic and rhythmic cross relations. As we have just seen, the harmonic rhythm of the accompaniment does not line up with the shape of the vocal line. Similarly, the "accidentals" of the accompaniment do not "line up" with the implied harmony of the vocal line; consider, for example, the descending C Major scale in the left hand of measure 7 in the midst of E-flat Major.

Following the composer's directions, organists should play the right hand on a "soft cornet or reed" and the left hand on a "soft 8′ flute" with the option of a 4′ flute, if it is needed for balance. Since this is the registration for every movement of this mass, it might be well to give some thought to it here. What Mr. Hirten has in mind is a colorful solo registration based either on the mutations of the Cornet combination or a quiet reed such as an Oboe or Cromorne. The Cornet is one of the great historical organ sounds; typically it consists of flute pipes at 8′, 4′, $2\frac{2}{3}$′, 2′, and $1\frac{3}{5}$′. On English and American organs of more romantic sound, these stops are fairly quiet. Mr. Hirten's caution of "soft" pertains to organs built in the style of historic French and German models, where the Cornet has a much more commanding sound and where the Cromorne may be of Trompette intensity. The tempo should feel flexible, but about 96 = ♩ is a good place to begin. This Trisagion should be sung only once.

Holy God
Trisagion

Ho - ly God, Ho - ly and Might - y, Ho - ly Im -

1

mor - tal One, Have mer - cy up - on us. Ho - ly God,

Ho - ly and Might - y, Ho - ly Im - mor - tal One, Have

2

Ho - ly God, Ho - ly and Might - y,

mer - cy up - on us. Ho - ly God,

Ho - ly Im - mor - tal, One, Have mer - cy up - on us.

Ho - ly and Might - y, Ho - ly Im - mor - tal One, Have

Ho - ly God, Ho - ly and Might - y,

mer - cy up - on us, Have mer - cy up - on us.

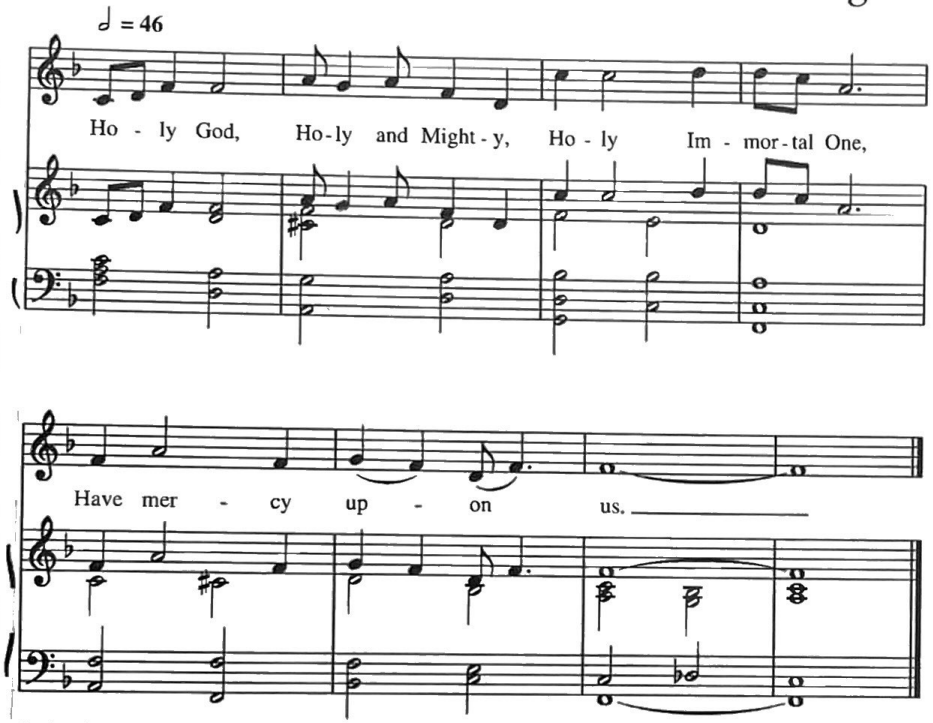
Ho - ly Im - mor - tal One, Have mer - cy up - on us.

Setting: Mode I melody; Richard Fabian (b. 1942)
© 1984 All Saints' Company

The Rev. Richard Fabian, founder and priest of St. Gregory Nyssen parish in San Francisco, is one of the Church's most ardent supporters of vibrant congregational singing and active participation in liturgy. All Saints' Company, one of his ventures, was founded in 1974 as a nonprofit publisher of liturgical congregational music; aside from its startling copyright notice—"Copying for local liturgical use is permitted and encouraged"—the products of this organization are distinguished by their accessible sophistication. This *Trisagion* is an excellent example; from a technical point of view, this canon in Mode I (Dorian) is admirable music that any serious composer would be proud to claim. At the same time, its accessibility betrays neither the difficulty of writing in an archaic tonality nor the challenge of constructing a workable canon. Moreover, the resonance of the combined parts (especially when sung in octaves by men and women) yields a richness of sonority quite independent of any accompaniment whatsoever. It is part of a complete series of eucharistic settings which use all of the modes; to obtain copies of these and other liturgical music from All Saints' Company, write to Fr. Fabian at St. Gregory Nyssen, 500 DeHaro Street, San Francisco, CA 94107.

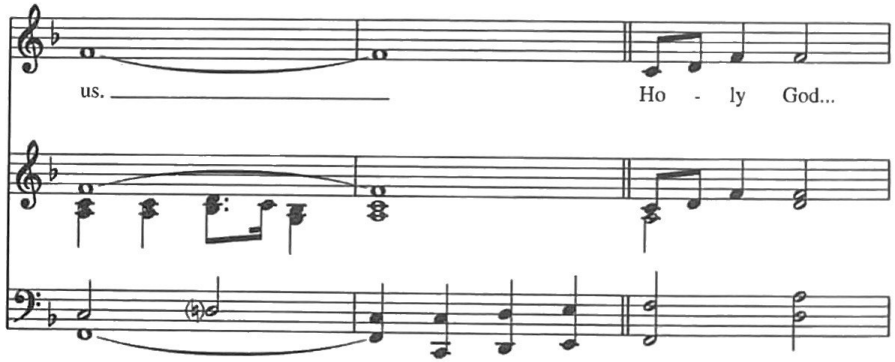
The original marking for this *Trisagion* indicates that a cantor sings the first two measures ("Holy God"), with everyone joining in the third measure. Performed this way, immediately after either the sung acclamation ("Blessed be God...") or intoned Collect for Purity, the cantor could take pitch from those so that the liturgy could unfold as the great un-prompted dance it is meant to be. The *divisi* of Voice I in the final measures are best sung in octaves, as is the entire canon. Some will recognize this *Trisagion* from its appearance at S-360 in the *Appendix* of the Accompaniment Edition, Volume I, Service Music of *The Hymnal 1982*. It was the hope of the Hymnal Committee that re-printing it here would bring the wider recognition and use that this fine piece deserves.

Holy God
Trisagion



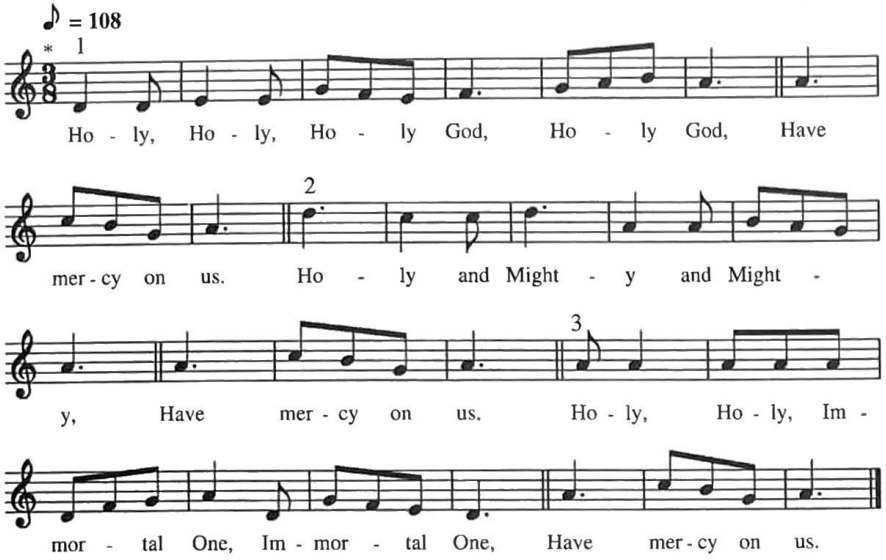
Setting: Carl Haywood (b. 1949), from *Mass for Grace*
© 1997 Carl Haywood

At the request of the Committee, Dr. Carl Haywood wrote this *Trisagion* in Gospel style especially for this hymnal. In doing so, he returned to and expanded his *Mass for Grace,* written for his parish of Grace Church, Norfolk (see also the *Gloria in excelsis* from this *Mass* at 899). The creation of Gospel music (like the French Symphonic Organ School of Vierne, Dupré, and Langlais) owes much to improvisation, and improvisation is also a vital component in bringing it to life from the printed page. Unlike the Mode I Canon above [844], this *Trisagion* would benefit from a short instrumental introduction, perhaps taken from the last four measures. This *Trisagion* also begs to be sung more than once, taking advantage of the Prayer Book rubric (p. 406) that gives permission to sing it three times. If that is done, the accompanist may want to vary the use of the "blue-note" D-flat in m. 7 with an occasional D-natural, especially if repetition is led into by an idiomatic "walking bass" in m. 8:



Despite the improvisatory nature of Gospel music, care should be taken not to make the first three notes an Eighth Note triplet; music leaders will want to practice the opening until the slightly unusual rhythm feels natural and easy. About 46 = ♩ is a good place to begin to feel the essential pulse.

Holy God
Trisagion



* *May be sung as a round.*

Setting: Ruth Boshkoff (b. 1934)
© 1996 Ruth Boshkoff

This unusual *Trisagion* is an ingenious three-voice canon with a refrain ("Have mercy on us") that brings all voices in unison, singing the same text and notes simultaneously. To accomplish this, Ruth Boshkoff has had to amplify the text, repeating individual words and phrases, but the sonorous effect certainly justifies the means: from a simple, straightforward vocal line, a great wave of sound builds and subsides. Ms. Boshkoff wrote this for her students at St. Charles Borromeo School in Bloomington, Indiana, where she constantly strives to engage them in the music of the liturgy. The effect, especially when sung with both high and low voices on all three parts, is that of a great procession which passes before us. Each part should be sung three times after the piece has been learned, but in the early stages, everyone could refresh the memory by singing the first statement together and following that with two canonic statements. There should be only one pulse in each measure (♪ = 108).

General Notes to Gospel Acclamations:

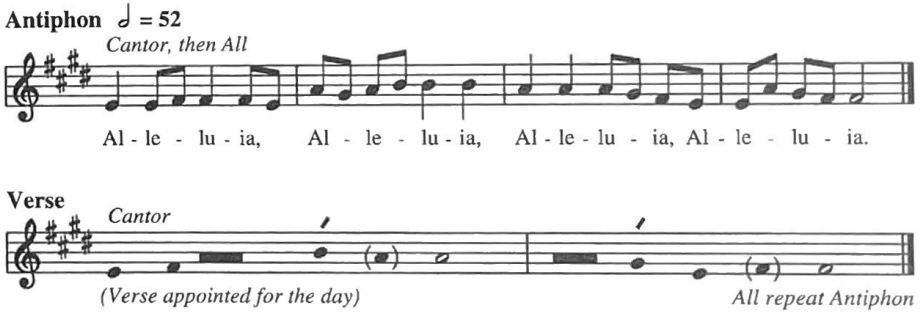
During the Triennium which produced this hymnal supplement (1994-97), The Standing Commission on Church Music was also engaged in a project with The Standing Commission on the Church in Small Communities to produce seasonal music resource packets for use in very small missions and parishes. For the Advent test packet, Marilyn Haskel devised an accessible vehicle for singing the gradual verses: a very simple chant formula (e—f ♯* e—d) was pointed in the style of simplified Anglican chant for the leader to sing, with the people responding by singing from memory the refrain of "O come, O come, Emmanuel." The simple expedient of using, and thereby affirming, what congregations already knew was one of the most successful components of the entire project.

The Hymnal Committee asked Ms. Haskel and me to repeat the process for this supplement on a somewhat larger scale; she set the verses for Epiphany, and I set those for Eastertide. While we have used traditional Psalm tones, the principal remains: a refrain from the common repertoire is sung by the entire worshiping body, the verse is sung by a soloist or smaller group of singers, and all repeat the refrain. Since the refrain for the Eastertide verses has an organ/choir part, complete with organ introduction, the Alleluias do not need to be introduced by a cantor. The Epiphany verses, however, have a completely different ethos; unlike the finality of Vulpius's authentic cadence, the luminescent ending (on what modern ears cannot quite accept as "home") begs for an immediate initial

Alleluia with verses

847

Epiphany



Setting: Tone 2; refrain from *Tibi, Christe, splendor Patris,* Moissac MS., 12th cent.; adapt. Marilyn L. Haskel (b. 1945)
© 1997 The Church Pension Fund

Epiphany ABC	*We have* seen his star in the East* And have come to worship the Lord.	Mt. 2:2
Epiphany 1ABC	*All of* you who were baptized into Christ,* Have clothed yourselves with Christ.	Gal. 3:27
Epiphany 2A	*Here is* the Lamb of God* Who takes away the sin of the world.	Jn. 1:29
Epiphany 2B	*Speak, Lord,* for your servant is list'ning.* You have the words of eternal life.	I Sam. 3:9, Jn. 6:68
Epiphany 2C	*Jesus* revealed his glory,* And his disciples believed in him.	Jn. 2:11
Epiphany 3A	*Jesus* proclaimed the good news of the kingdom* And cured every disease among the people.	Mt. 4:23
Epiphany 3B	*The king*-dom of God has come near;* Repent and believe the good news.	Mk. 1:15
Epiphany 3C	*The Spir*-it of the Lord is upon me* And has sent me to proclaim release to the captives.	Lk. 4:18
Epiphany 4A	*What does* the Lord require of you?* Do justice, love kindness, walk humbly with your God.	Mic. 6:8
Epiphany 4B	*Great are* the works of the Lord;* And studied by all who delight in them.	Ps. 11:2
Epiphany 4C	*Before* I formed you in the womb I knew you.* Before you were born I consecrated you.	Jer. 1:5
Epiphany 5A	*Open* my eyes;* So that I may behold wondrous things out of your law.	Ps. 110:18
Epiphany 5B	*Go home* to your friends.* Tell them how much the Lord has done for you.	Mk. 5:19
Epiphany 5C	*Let me* hear what God the Lord will speak;* For he will speak peace to his people.	Ps. 85:8
Epiphany 6A	*Give me* understanding.* Lead me in the path of your commandments.	Ps. 119:34, 35
Epiphany 6B	*Commit* your cause to the Lord;* Let him rescue the one in whom he delights.	Ps. 22:8
Epiphany 6C	*Uphold* me according to your promise, that I may live* Let me not be put to shame in my hope.	Ps. 119:116
Epiphany 7A	*Love your* enemies, do good,* And you will be children of the Most High.	Lk. 6:35
Epiphany 7B	*The Lord* is faithful in all his words,* And gracious in all his deeds.	Ps. 145:13
Epiphany 7C	*Love does* no wrong to a neighbor;* Therefore, love is the fulfilling of the law.	Rom. 13:10
Epiphany 8A	*One does* not live by bread alone,* But by every word that comes from the mouth of God.	Mt. 4:4
Epiphany 8B	*How good* it is to sing praise to our God;* For he is gracious and a song of praise is fitting.	Ps. 147:1
Epiphany 8C	*Teach me* the way I should go,* For to you I lift up my soul.	Ps. 143:8
Epiphany Last ABC	*This is* my Son, the Beloved;* With him I am well pleased.	Mt. 17:5

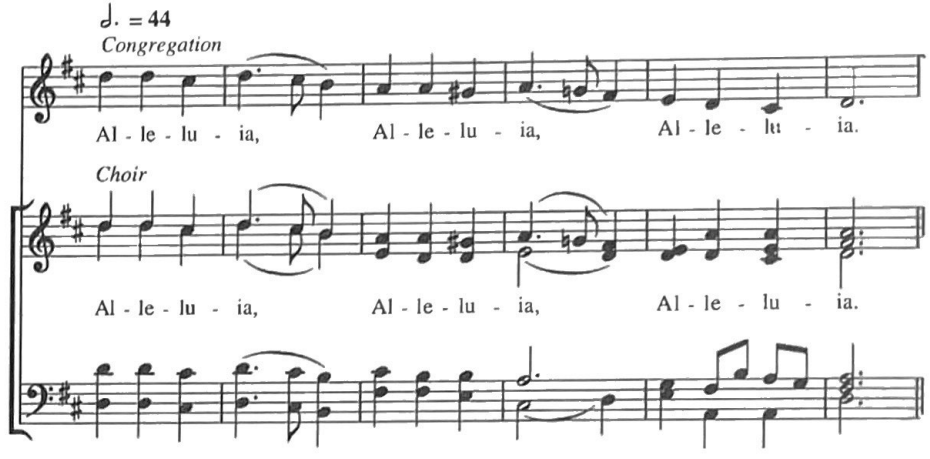
Setting: Tone 2; refrain from *Tibi, Christe, splendor Patris,* Moissac MS., 12th cent.; adapt. Marilyn L. Haskel (b. 1945)
© 1997 The Church Pension Fund

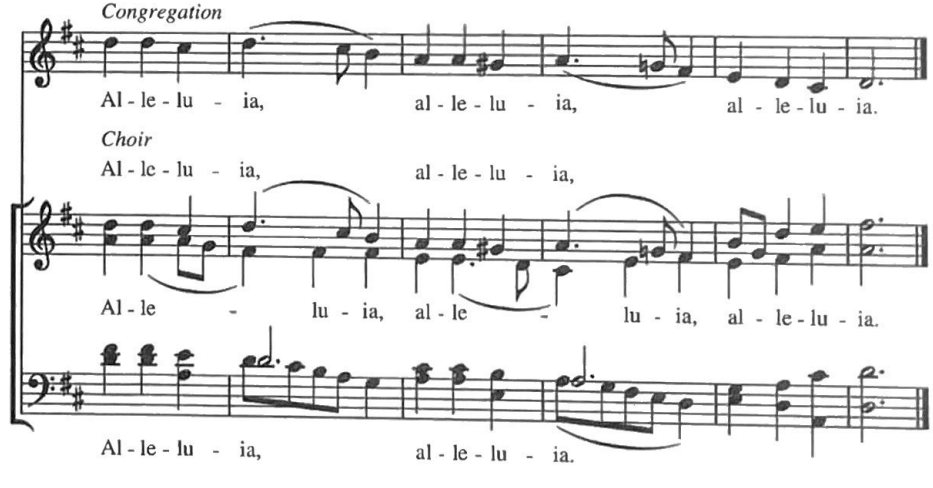
Marilyn Haskel has set the *Alleluias* to the last full phrase of the strong Twelfth Century tune *Tibi, Christe, splendor Patris.* Interestingly enough, *The Hymnal 1982,* pairs this with the "farewell to Alleluia" text "Alleluia, song of gladness." Since this text is appropriate to the Last Sunday after the Epiphany, the use of this Alleluia and verse throughout the Epiphany season would provide a splendid build-up to the last Sunday before Lent, when *Alleluia* is banished until the Easter Vigil. A second aspect of this felicitous choice is that the refrain is in the same mode or Psalm Tone as the verse, which makes for a seamless join between the two.

Because that join is so smooth, no accompaniment has been provided, and it will readily be seen that an unaccompanied performance is deeply satisfying. At the same time, 123 of *The Hymnal 1982,* Accompaniment Edition, offers rich possibilities that can be equally satisfying. If a keyboard accompaniment is desired, Jackson Hill's excellent harmonization is available in the Accompaniment Edition on its own page, facing 124. The last two staves of it correspond to the *Alleluia* refrain here. At the same time, Richard Proulx's splendid handbell/percussion part (tambourine, drum, finger cymbals, triangle, etc.) is printed in the Accompaniment Edition where the text occurs, and its options offer a sonic envelope with cosmic implications that are just right for Epiphanytide. The final four measures of the instrumental parts correspond to the Alleluia refrain. The refrain should be sung with a strongly accented Half Note pulse; try about 52 = 𝅗𝅥 .

Alleluia and verses

Eastertide





Setting: Tone 5, John L. Hooker (b. 1944);
refrain after *Gelobt sei Gott,* Melchior Vulpius (1560?-1616)
© 1996 John L. Hooker

Easter Day Principal Morning & Evening Eucharists:	*Christ our* Passover is sacrificed for us:* therefore let us keep the feast.	1 Cor. 5:7-8
Monday-Saturday Easter Week	*On this* day the Lord has acted;* we will rejoice and be glad in it.	Ps. 118:24
Easter 2ABC	*You be*-lieve in me, Thomas, because you have seen me;* blessed are those who have not seen and yet believe.	Jn. 20:29
Easter 3AB	*Open* our minds, O Lord, to understand the Scriptures;* make our hearts burn within us when you speak.	Lk. 24:32
Easter 3C	*Christ be*-ing raised from the dead will never die again;* death no longer has dominion over him.	Rom. 6:9
Easter 4ABC	*I am* the good shepherd, says the Lord;* I know my sheep, and my sheep know me.	Jn. 10:14
Easter 5A	*I am* the way, the truth, and the life;* no one comes to the Father, but by me.	Jn. 14:6
Easter 5B	*If any*-one loves me, he will keep my word;* and my Father will love him, and we will come to him.	Jn. 14:23
Easter 5C	*A new* commandment I give to you:* love one another as I have loved you.	Jn. 13:34
Easter 6A	*Abide* in me as I in you, says the Lord;* I am the vine and you are the branches.	Jn. 15:4,5
Easter 6B	*A new* commandment I give to you:* love one another has I have loved you.	Jn. 13:34
Easter 6C	*If any*-one loves me, he will keep my word;* and my Father will love him, and we will come to him.	Jn. 14:23
Ascension Day	*Go and* make disciples of all nations;* I am with you always, to the close of the age.	Mt. 28:19-20
Easter 7ABC	*The Lord* said, I will not leave you desolate;* I will come back to you, and your hearts will rejoice.	Jn. 14:18
Vigil of Pentecost & Day of Pentecost ABC	*Come, Ho*-ly Spirit, and fill the hearts of your faithful people,* and kindle in them the fire of your love.	Jn. 15:4,5

The Easter triumph over death, hell, and sin calls for music of a more extroverted nature, and, as a trombonist I know says, "There's nothing like baroque in D for that!" Melchior Vulpius's exhilarating tune *Gelobt sei Gott* has been slow to come into our hymnody, despite its popularity in England and Canada. *More Hymns and Spiritual Songs* (1971) was its first appearance in an Episcopal hymnal, but it has steadily won admirers since then. It was an obvious choice for *The Hymnal 1982,* where it is paired at 205 with "Good Christians, all, rejoice and sing!"—an altered version of the text Cyril Allington wrote specially for it in the 1931 English hymnal, *Songs of Praise.* Out of a desire to contrast the victorious nature of the refrain, I coupled it with one of the more interesting versions of Tone 5, which has not only the spice of the raised fourth (G♯ in D Major), but also a delicious two-note lingering on the final syllable.

The *Alleluias* may be performed with unison singing only, with the organ or keyboard taking the choir parts, but I confess that I had *a cappella* singing in mind in making the harmonization. Where there is good choral leadership, this will always be preferable. In any case, the tempo should be a strong one-to-the-measure; try about 𝅗𝅥. = 44.

The Nicene Creed
(Contemporary)

The congregation monotones on G throughout the Creed. Parts may be done by choir or organ.

We believe in one God, the Father, the Almighty,

maker of heav-en and earth, of all that is, seen and un-seen.

We believe in one Lord, Je-sus Christ, the on-ly Son of God,

eternally begotten of the Father, God from God, Light from Light,

true God from true God, be-got-ten, not made, of one Being with the Father.

Through him all things were made. For us and for our salvation

he came down from heaven: by the power of the Holy Spirit

rit.

he became incarnate of the Vir-gin Mary, and was made man.

a tempo

For our sake he was crucified under Pon-tius Pilate;

he suffered death and was buried. On the third day he rose a-gain

in ac - cordance with the Scriptures; he as-cended in - to heaven

and is seated at the right hand of the Father.

He will come ag - ain in glory to judge the living and the dead,

and his kingdom will have no end. We believe in the Holy Spirit,

the Lord, the giver of life, who pro-ceeds from the Father [and the Son.] *

* May be omitted

With the Father and the Son he is worshiped and glorified.

He has spoken through the Proph - ets. We be - lieve in one holy

catholic and apostolic Church. We ac-knowledge one baptism

for the for-give-ness of sins. We look for the resur- rec - tion

of the dead, and the life of the world to come. A - men.

Setting: Owen Burdick (b. 1954)

© 1985 Owen Burdick

To celebrate his seventy-fifth birthday, the *Journal* of the Association of Anglican Musicians devoted its October 1996 issue to Alec Wyton. Among other tributes, that issue contained the first installment of a long, discursive conversation between Wyton and his former chorister Owen Burdick, now Organist-Director of Music at Trinity Church, Wall Street. Aside from its delightful content, that transcription and the two which followed it document many of the changes that have brought church music to the present day.

> BURDICK: *You wrote a great deal of music during your [St. John the Divine] Cathedral years, and much of it was what we now call "service music" — all before congregational participation was* de rigueur. *Tell me how that came about.*
>
> WYTON: Well, the Cathedral had no "parish community" *per se,* the congregation was made up almost entirely of visitors each week. [Dean] Jim Pike was so anxious that people be able to sing the Lord's Prayer and the Nicene Creed and so forth, that I came up with the idea of having the congregation sing the given words on a monotone while the choir sang a fauxbourdon setting around that central pitch. Eventually I set all the canticles so the congregation could participate in them... [*Journal* of the Association of Anglican Musicians, V, 7 (September 1996), 10]

Dr. Burdick's setting pays homage to his mentor's creation both by using Wyton's form and by expanding its harmonic vocabulary in ways which mirror Wyton's own technique. Burdick is apt modestly to deprecate this composition, saying he only "added some gnarly chords to Alec's idea," but, in fact, he has made a major contribution to the corpus of serious church music, which is capable of being sung by any congregation. The rhythmic notation looks more complicated than it is; it is nothing more than harmonized plainsong. The Eighth Note, which represent a single unit, is the most prevalent value. Since chant is about word accent, and since English accents tend to fall into groups of twos and threes, the Eighths are grouped to help the eye find these accents. This means that the groups of three are not meant to be sung as triplets (three notes in the time of two), but as groupings of notes, each of which is equal in value to each of the notes in the groupings of two.

The second note value to be considered is the Quarter Note, which serves two functions. It is both a "double" to end phrases (e.g., "maker of heaven and *earth*") and a short reciting tone (e.g., "the Father, the Al-*mighty*")[1]. The third note value is the Whole Note, which signifies a longer reciting tone, as in Anglican chant. Most often, breaths are marked by bar lines and by Quarter Notes which end phrases; occasionally, however, breaths are indicated on Whole Note reciting tones by the "quarter bar" mark on the fifth line of the treble staff (e.g., "For us and for our salvation, | he came...").

1. Unfortunately, this text in the second measure is misprinted in the first run of the pew edition ("the Father, Almighty" instead of "the Father, the Al-mighty"); subsequent printings correct this.

It will be noticed that the words concerning the Incarnation ("For us and for our salvation...") are set more simply than those which have gone before; the soprano and tenor tessituræ are lower, there are longer phrases set to reciting tones, and there is a ritard on the words "and was made man." This particular place in the Creed, the *Incarnatus,* has long received special attention from composers and liturgists alike. Standard Anglo-Catholic resources such as Shipley's *Ritual of the Altar* direct the Sacred Ministers (and congregation) to kneel; the late Howard Galley's *Ceremonies of the Eucharist* says that a "low bow at [these] words...is... recommended." Whatever the local practice may be, it is important to observe the composer's markings and to understand why they are there.

The most important aspects in performing this setting is to maintain vitality and intonation. The Creed is best understood as a hymn of praise, not a dry recitation of theological statement. The purpose of a setting such as this is to animate the metaphors by which we understand and speak of the Holy Trinity; in that regard, the harmonic scrunches are as essential as a flexible and elastic sense of rhythm. Both of them keep this setting from falling into the pat predictability which saps rather than increases energy. Finally, it should be noted that in keeping with recent ecumenical conversation, *filioque* ("and the Son") in speaking of the Holy Spirit is optional. The words have been bracketed to indicate this, and the harmonic progression is unharmed by the omission of the chords which correspond to those syllables.

General Notes to *Sanctus:*

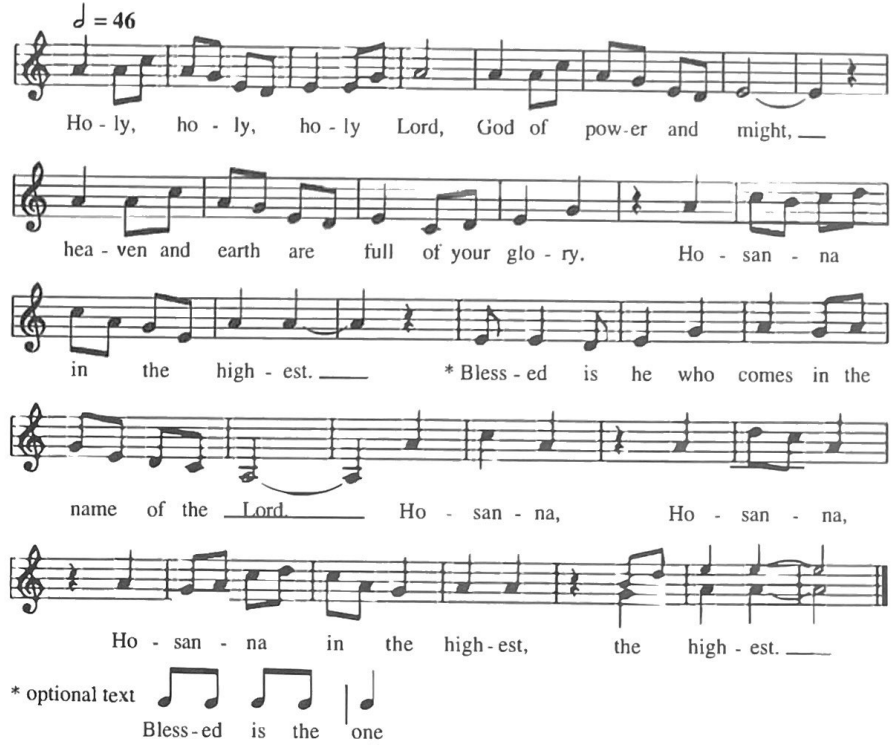
For centuries, church musicians composed and performed unified settings of the Ordinary of the Mass (*Kyrie, Gloria, Sanctus, Creed,* and *Agnus Dei*), whether they were writing for a highly-trained choir or for unison congregational singing. In those days, there was little need for "unattached" and unmatched mass movements. That has changed considerably; *The Hymnal 1982* astonished many by breaking up the unified settings, printing (as here) all the *Kyries* together, followed by the *Trisagions,* followed by settings of the Creed, etc. Moreover, many settings were discrete rather than being part of a unified whole. In the process of dealing with these disparate parts, liturgical planners discovered that unity was not necessarily a matter of the composer's name, a given key, or recurring musical themes: the great benefit was that many, for the first time, considered the function of a given mass movement within a particular liturgy, and chose musical settings for their suitability to that function, rather than for their thematic relationship to other musical movements. If, for example, the entire Eucharistic Prayer were to be sung by the celebrant, it might be desirable to use a plainsong *Sanctus* or a *Memorial Acclamation* which does not need organ accompaniment.

In addition to these considerations, the structural possibilities of the new liturgies—replacing the Liturgy of the Word in the Eucharist with Morning Prayer, for example—brought about a whole new set of issues. Under those circumstances, it might not be possible to have the office canticles, which now replace *Kyrie* or *Gloria,* match the *Sanctus* and *Agnus Dei.* At the same time, the Book revived the ancient practice of a variable hymn as the song of praise, making it highly desirable to use one of the office canticles at the Eucharist in place of *Gloria in excelsis* on occasion: *Te Deum laudamus* on All Saints' Day, *Surge, illuminare* during Epiphany, and *Benedicite omnia opera Domini* on the Rogation Days are just a few examples. "A Canticle Use Chart" at S-355 in The Accompaniment Edition, Volume I, Service Music of *The Hymnal 1982* has many more suggestions. Finally, the new understanding and importance of the Fraction Anthem has exponentially expanded the repertoire of texts and the possibility of musical settings beyond the once standard *Agnus Dei.* In these and other ways, the question of matching every musical component from a single source has become largely irrelevant.

In considering these issues, the committee realized that the *Sanctus* is the one consistently used possibility; it is the one eucharistic text which has no alternative. This mandates considerably more settings of the *Sanctus* than of any other text. It also mandates the widest possible range of settings. Here, then, are ten settings of the *Sanctus,* in a wide assortment of musical styles, in an effort to reflect the diversity which is the Episcopal Church on the threshold of a new millennium. The expansive language version of the *Benedictus* ("Blessed is the one who comes in the name of the Lord...") is possible in all of these settings. Some were set with it by the composer, others have alternative rhythms proposed for its use, while still others may use the existing rhythms by singing "Bless'd [or Blest] is the one" to the notes for "Bless-ed is he.

Holy, holy, holy Lord

Sanctus



Setting: Jonathan Dimmock (b. 1957), from *Missa Appalachia*
© 1996 Jonathan Dimmock

Jonathan Dimmock holds music degrees from Oberlin College and the Yale University Institute of Sacred Music. From 1983 to 1984 he was Simon Preston's Organ Scholar at Westminster Abbey in London; following that, he served such distinguished institutions as St. John's, Lafayette Square (Washington D.C.'s "Church of the Presidents") and the Cathedral Church of St. John the Divine, New York City. He is presently director of music at St. Luke's Church, San Francisco.

This unaccompanied *Sanctus,* from his *Missa Appalachia,* is original music, consciously written in the style of the Singing Masters who traversed the Eastern United States in the late eighteenth and early nineteenth centuries. Dimmock describes it as "stalwart, stolid" music, and his own singing of it has one strong pulse to the measure (♩ = 46).

851 Holy, holy, holy Lord

Sanctus

Ho - ly, ho - ly, ho - ly Lord, God of pow'r and might,

heav - en and earth are full of your glo - ry. Ho - san - na

in the high - est. Bless - ed is he who comes in the Name of the

Lord. Ho - san - na in the high - est.

Setting: Jack Warren Burnam (b. 1946)
© 1978 Jack Warren Burnam

Jack Warren Burnam, Organist-Choirmaster of Wilmington, Delaware's Immanuel Church, Highlands, has the felicitous gift of writing accessible music of uncompromising integrity; as one colleague said when we sang some of his works at the 1997 Conference of the Association of Anglican Musicians, "It may be new, but it feels like an old friend." That remark very much describes this *Sanctus*. Its vocal lines are memorable without being predictable, and it is music which wears well in a congregation's repertoire.

The keyboard part is important in keeping the flow of the music moving forward; it may certainly be played with great effect on a piano, but the rich sonorities of the organ are much more idiomatic. The composer's *crescendi* and *decrescendi* are best realized through the use of the organ's Swell pedal. The standard registration for such a piece is to couple Swell foundation stops 8′, 4′, 2′ and a low-pitched mixture to a *mezzoforte* open 8′ stop on the Great (e.g., Spitzprincipal, Gemshorn, or even Principal if it is not too loud). These may be coupled to a *mezzoforte* 16′ Pedal stop which will balance when the Swell box is closed.

Of particular note is the seventh chord which opens and closes this piece. Its use at the beginning sets the tone for the harmony which follows; its unexpected return for the last chord is a fine liturgical statement. By avoiding a more traditional resolution (on a G-Major chord, for example), this *Sanctus* continues to point forward into the body of the Eucharistic Prayer. This can be extremely effective if both the organist and the celebrant are aware of the potentials. The next-to-the-last measure needs a slight holding back to prepare the arrival on the unexpected E7 chord; this chord should be held its full value (including the rhythmic conclusion of the slight ritard) and be released rhythmically. The celebrant needs to allow a moment of absolute silence for the chord to hang in the air before continuing.

Holy, holy, holy Lord

Sanctus

♩ = 60

Ho - ly, ho - ly, ho - ly Lord,

God of pow-er and might.

God of pow-er and, pow'r and might. Heav'n and

God of pow - er and, pow - er and might. Heav'n and

earth are full of your glo - ry. Ho - san - na in the

Ho -

high - est.

san - na in the high - est.

high - est. Blessed is the one who comes in the

san - na in the high - est Blessed is the

Lord. Ho - san - na in the high - est.

name of the Lord. Ho - san - na in the high - est, the high - est.

Ho - san - na, Ho - san - na in the high - est.

Setting: William Bradley Roberts (b. 1947) from *Mass for St. Philip's*

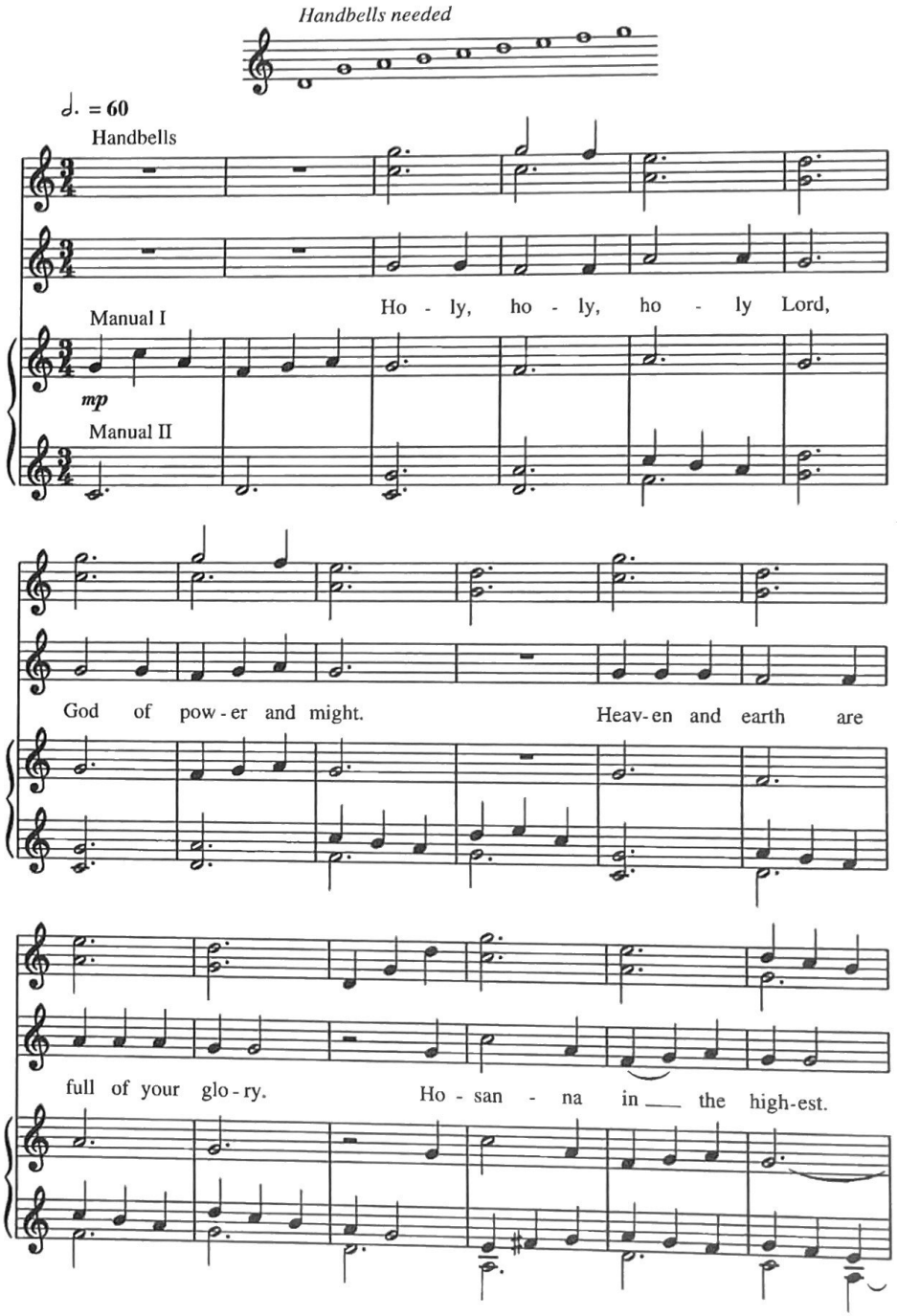
© 1995 William Bradley Roberts

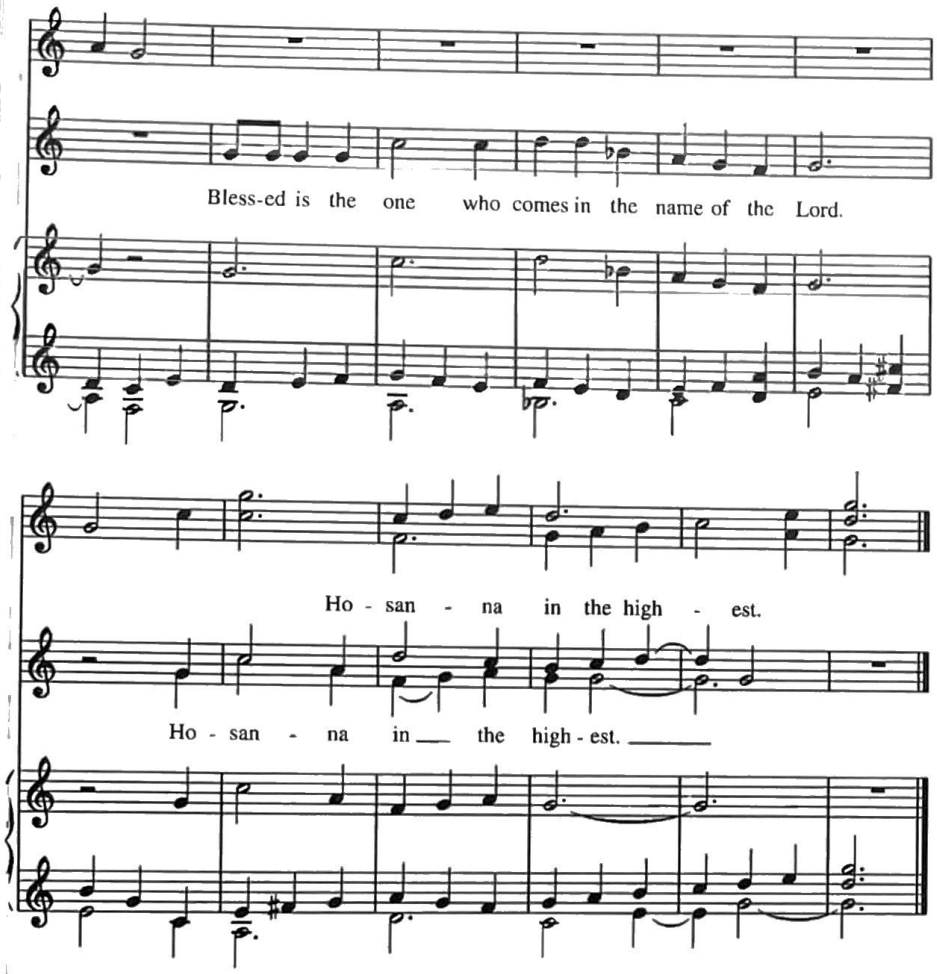
This *Sanctus* is from William Bradley Roberts' *Mass for St. Philip's,* written for the Tucson parish of St. Philip's in the Hills where he is Organist-Choirmaster. Dr. Roberts was in Richmond, visiting his former wife, when inspiration struck him, and he wrote this at her piano on August 24, 1995. It was first sung at the Diocese of East Carolina Music Conference that same summer, and later incorporated into a complete mass setting for his parish. It may be sung in unison, as printed in the pew edition of this hymnal, or with SATB choir parts supporting the unison congregation as printed here. Basses particularly enjoy singing their measures which echo the opening motif (see measures 8-9, 16-17, 25-26).

This beautiful setting glows from within, like the *luminaria* that are so much a part of winter in Tucson. Part of this comes from the low tessitura of the melody, set in close harmony. The flickering motion of the two-note phrases as the melody slowly rises and falls, moving steadily toward its climax on "Hosanna" also contribute to this warm intensity. The final "Hosanna in the highest" is a finely written conclusion, with its parts expanding and contracting to balance the gentle opening. Try about 60 = 𝅗𝅥.

Holy, holy, holy Lord

Sanctus





Setting: John Karl Hirten (b. 1956)
© 1995 John Karl Hirten

Of all the movements of his *Missa Simplex* (see the discussion of this setting above at his *Trisagion* 843), the *Sanctus* is the most "rhythmic," which is to say that it is the only one written in a consistent meter. Following many excellent prototypes, such a Benjamin Britten's *Sanctus* in his *Missa brevis,* Hirten makes this a carillon; well before the optional handbells enter, the right hand of the accompaniment peals forth an introduction. The subsequent development of the Quarter Note motif in the fifth measure of the accompaniment and the harmonic "clashes" of F♯ 's and C♯ 's reinforce this impression. It is further strengthened by Hirten's quick tempo of 60 = 𝅗𝅥. .

Even so, this is not a loud piece; the composer has marked the opening dynamic as *mezzo piano.* The overall impression should be one of wide-eyed wonder, which the lovely halo of gently played handbells will enhance. Whether handbells are used or not, the celebrant should let the final chord hang in the air before continuing. The organ registration is the same as the *Trisagion.*

Holy, holy, holy Lord

Santo

♩ = 52 **With Strength**

Ho-ly, ho-ly, ho-ly Lord, God of pow-er and

mf *legato*

might, heav-en and earth are full of your glo-ry. Ho - san-na. in the

f

high-est. *San - to, san - to, san - toes el Se -*

mf

ñor. Ho - san - na, ho - san - na ho - san - na en el

f

cie - lo. Bless-ed is he who comes in the name of the Lord. *Ho -*

mp *cresc.*

san - na, ho - san - na, ho - san - na en el cie - lo.

f *cresc.* *rall.* *ff*

Setting: Joel Martinson (b. 1960), from *Missa Guadalupe*.
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Joel Martinson rightly claims many formative musical influences: as the son of a Norwegian-American Lutheran Pastor, he grew up amid chorales, folk music, and chant; as an organist coming to maturity at the peak of the Baroque revival, his musical vocabulary was expanded by Hindemith, Distler, and Buxtehude; and as a young adult discovering the Anglican musical tradition, he found companionship and inspiration in the music of Herbert Howells and Gerald Near. All of these have served him well in the ten years he has worked at St. Rita Catholic Community in Dallas, where he is Director of Music Ministries and Organist. The flexibility they represent also served him well when the predominantly Hispanic Roman Catholic Cathedral in Dallas, *Cathedral Santuario de Guadalupe*, commissioned him to write eucharistic music which could be learned and used in parishes, so that when the whole diocese came together, everyone would know the music of the mass.

Thus was the *Missa Guadalupe* conceived: the texts are a combination of traditional Latin (*Gloria*), standard ICET, and Spanish; the music is accessible, but sturdy enough to bear repetition; and the accompaniment can be as simple as guitar (*Agnus Dei/Cordero de Dios*), as practical as an organ (the *Sanctus/Santo* of the pew edition), or as complex as organ with brass and timpani (the *Sanctus* of this edition). The music of this *Sanctus/Santo* reveals another great flexibility: while the vocal line is utter simplicity, the underlying harmonies grow richer and more complex with each repetition of the triplet motif. Mr. Martinson told me that he likes for each piece he writes to have an "Ah!" chord in it; here he has given an abundance of *Ahs!*

While this hymnal has only the organ part for accompaniment, the conductor's full score with additional vocal descant, brass and timpani parts, may be ordered as Catalogue 410-910 from Selah Publishing Co., Inc. Selah also markets a recording of the complete mass made by Mr. Martinson and the *Cathedral Santuario de Guadalupe Choirs*. The original marking for this work is "With Strength, ♩ = 52."

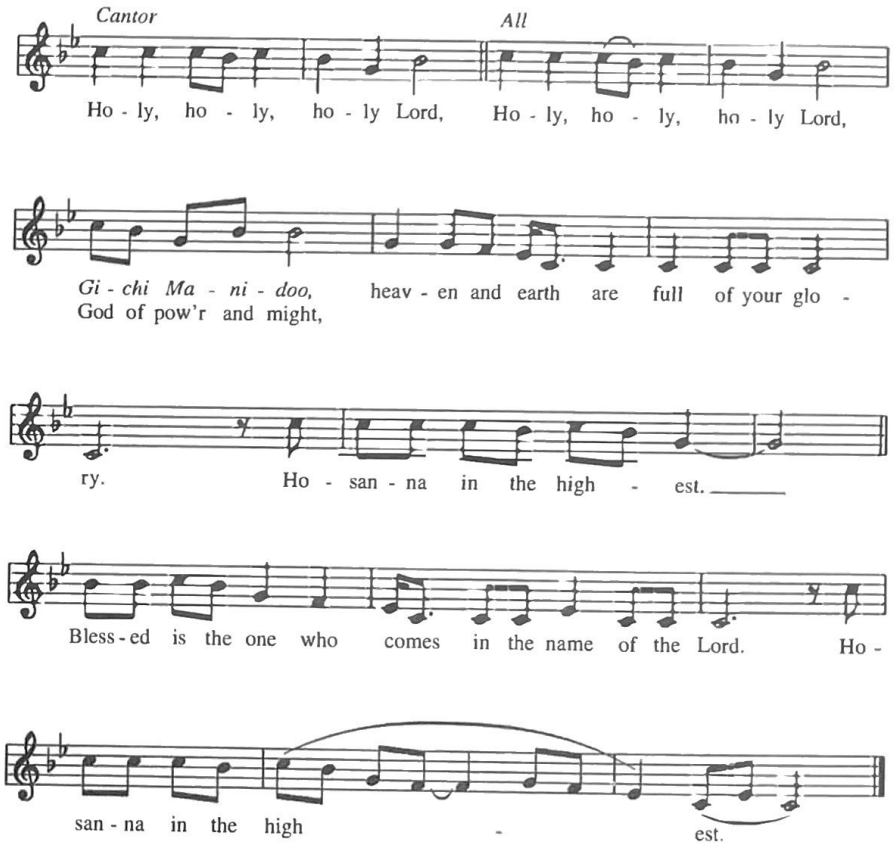
PHONETIC PRONUNCIATION GUIDE:

San—to, san—to, san—to es el Se—ñor.
Sahn-toh, sahn-toh, sahn-toh ehs ehl Seh-nyohr.

Ho-san—na, ho-san-na, ho-san-na en el cie—lo.
Oh-sah-nah, oh-sah-nah, oh-sah-nah ehn ehl syeh-loh.

Holy, holy, holy Lord

Sanctus (Red Lake)



Setting: Monte Mason (b.1949) after melodies found in *Chippewa Music* by Frances Densmore
© 1996 Monte Mason

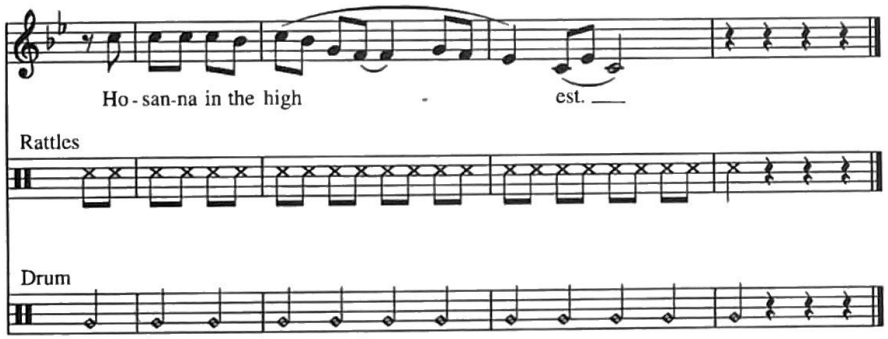
(855)

Even though Western notation can never fully capture the subtleties of folk music, Frances Densmore's *Chippewa Music* remains a great tribute to her heroic effort to preserve the great repertoire of Ojibway song. Monte Mason has made this *Sanctus* from a dancing song, and while there are several rhythmic variants of this tune, he notes that he has used the version as presently sung by the Red Lake community. When I asked about accompaniment, Mr. Mason offered the following suggestion: "Accompaniment by a drum (perhaps of the tabor sort) and/or rattles would be in keeping with this music. The patterns are given below, and they should start before the cantor begins or on the word "Lord" of the cantor's introduction:

Drum

Rattle(s) or:

All end on the downbeat of the measure following the end of the vocal line:"



I have also found, especially in the context of an entirely sung Eucharistic Prayer, one of the chief beauties of this *Sanctus* is that it needs no accompaniment at all; the celebrant may simply begin on a conveniently high pitch, confident that the opening note is the highest pitch required. In setting a tempo, the Eighth Notes of "God of pow'r and might"/"*Gichi Manidoo*" and the Lombard on "earth"(see 811 for an explanation of "Lombard") should be considered so that they do not sound rushed or trivial. At the same time, sufficient breath for the long phrase of "Hosanna in the highest" needs to be considered so that the piece ends with strength.

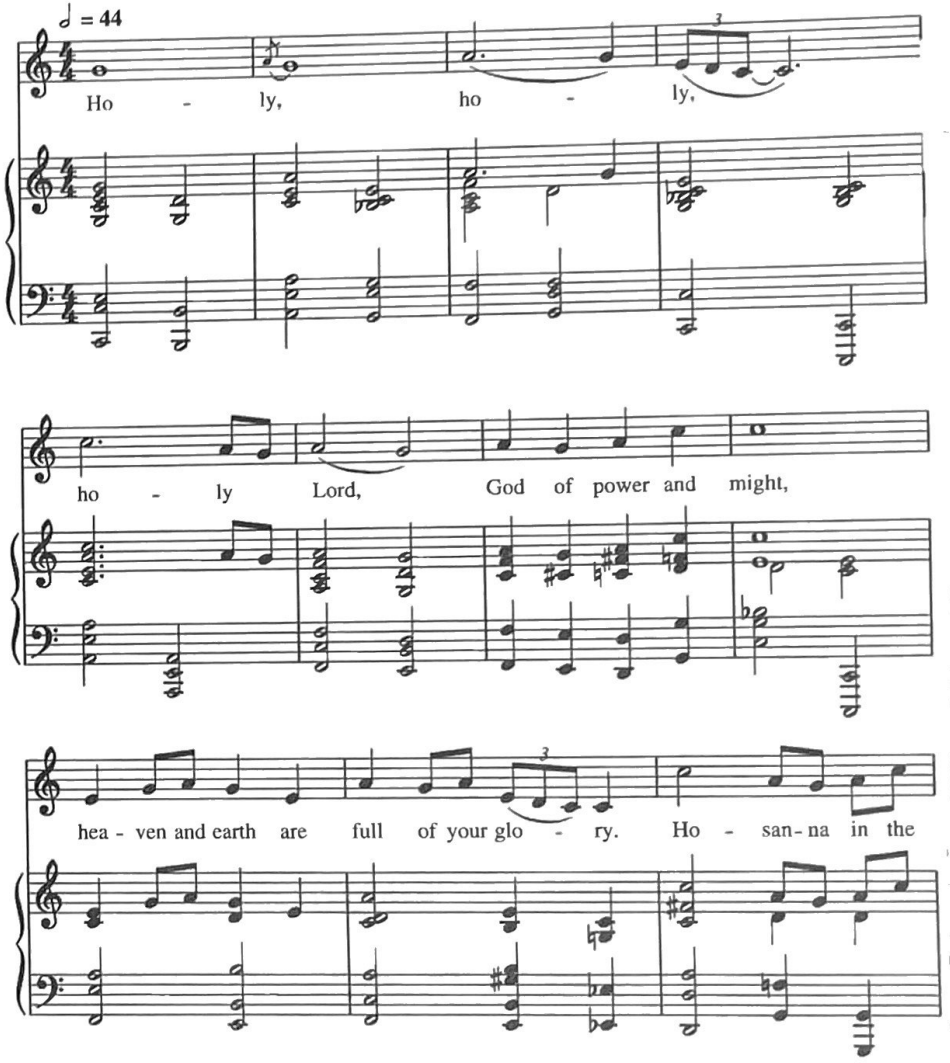
PHONETIC PRONUNCIATION GUIDE: Provided by The Rt. Rev. Mark MacDonald

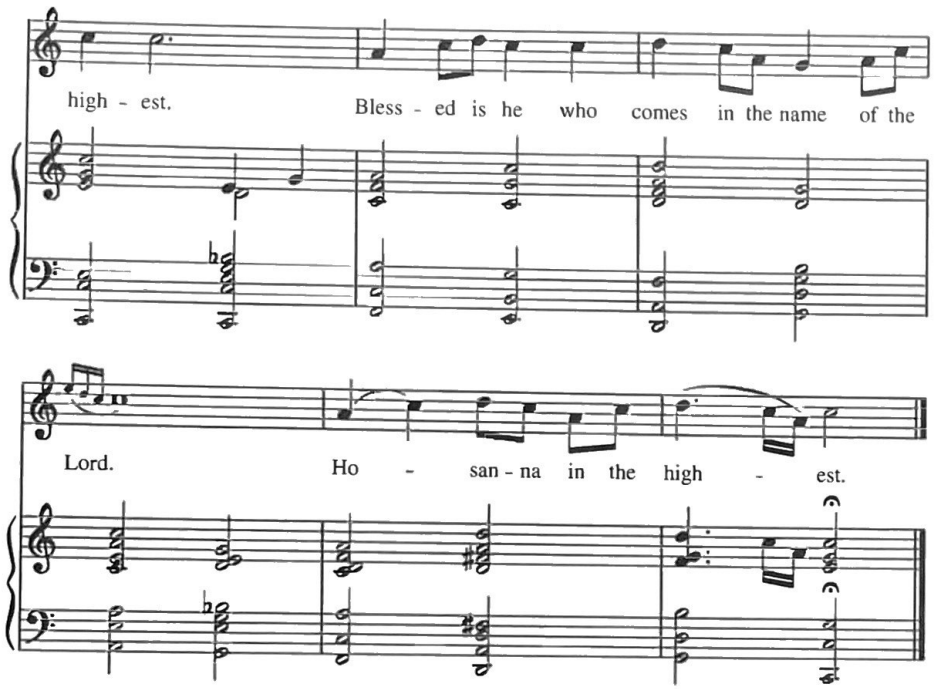
Note: The "G" is pronounced like the "G" in "get"

Gi—chi Ma—ni-doo
Gih-chih mah-nih-doh

Holy, holy, holy Lord

Sanctus





Music: Lena McLin, *Eucharist of the Soul*
Reprinted from *Eucharist of the Soul* (GC41)
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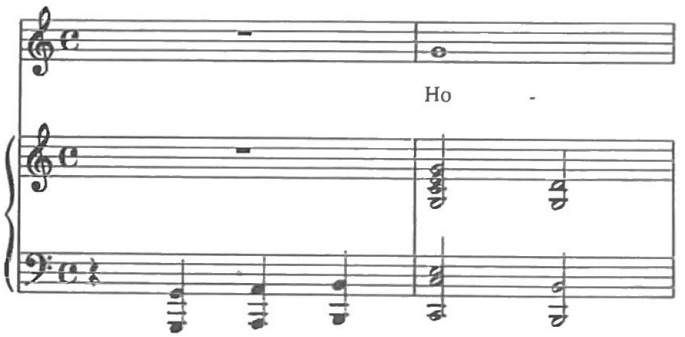
The Rev. Dr. Lena McLin is a Baptist minister, a successful author, and a widely published composer with more than four hundred choral works and symphonies to her credit. She was born in Atlanta, but she spent most of her childhood in Chicago, where she absorbed the strong Gospel style which bears that city's name. She holds degrees from Spelman College, the American Conservatory of Music, Roosevelt University, and Chicago State University. Virginia Union University awarded her an honorary Doctor of Humanities in thanksgiving for her outstanding contributions to American music. In addition to her work at Chicago's Holy Vessel Baptist Church, she has taught for thirty-six years at Holland High School and Kenwood Academy High School in Chicago; her high school text book, *Pulse: A History of Music,* is used throughout the country.

Her *Eucharist of the Soul* was one of the immediate and enduring glories of *Lift Every Voice and Sing II,* and its *Sanctus* was an early choice for this hymnal. The grace notes should be sung gently on the beat, with something of an improvisatory, blues feeling. The notation of the "-ly" in measure 4 gives a clue to the performance of a similar grouping on "Lord" in measure 15; in both cases, tying the last note of the triplet to the main note will take some practice, but it is well worth the subtle rhythmic effect. Finding the right tempo for people who have not grown up with this style may be hard. The danger is that in an effort to get into the music, it will be taken too fast. Try starting about 88 = ♩ until the inevitability of the phrases begins to sink in; then move to a 𝅗𝅥 pulse = 44. This will give plenty of time to play with the grace notes, and the avoided cadence between "...glory. Hosanna" will have its full play without being rushed. Obviously, piano/electric keyboard/Hammond organ and a drum set are the ideal instruments for this music, but imaginative organists can make their Holtkamps, Skinners, and Von Beckeraths wail, too. Where musicians are not comfortable improvising in this idiom, a "walking bass" is a workable introduction, but it should be noted that it is completely out of the style to sound a vocal pitch.



857

Holy, holy, holy Lord
Sanctus

♩. = 48

Ho - ly,

Ho - ly, ho - ly, ho - ly Lord, God of

pow'r and might, heav - en and earth are full of your glo - ry.

Ho - san - na in the high - est. Bless - ed is he who

comes in the name of the Lord. Ho - san - na in the high - est.

Music: Betty Carr Pulkingham (b. 1928), from *Freedom Mass*. Based on traditional African melodies.
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The events and influences which led Betty Pulkingham to publish the *Freedom Mass* are detailed above at 840. Whereas the *Kyrie* discussed there is based on the beautiful prayer song *Thuma mina,* the music of this *Sanctus* derives from the more vibrant protest song *Asikhatali,* published by Anders Nyberg in his collection *Freedom Is Coming.* Nyberg's translation of the original text is:

> It doesn't matter if you should jail us
> We are free and kept alive by hope.
> Our struggle's hard, but vict'ry will
> Restore our lands to our hands.

Nyberg transcribed the song in 3/4, which gives the music an appropriately unsettled feeling; Pulkingham's use of 6/8 smooths out the syncopations, but it also makes the textual accents line up correctly with the music. Even so, Ms. Pulkingham performs this *Sanctus* with great rhythmic verve, using a very strong dotted Quarter pulse (about 48 = ♩.). As with the *Kyrie* from the *Freedom Mass,* this music is best sung unaccompanied in parts. If the celebrant or cantor has a good sense of pitch, the initial "Holy" may be sung as the intonation, with the choir and congregation joining on the second "Holy":

Celebrant/Cantor.

Ho - ly, ho - ly,

Choir/Cong.

ho - ly,

Holy, holy, holy Lord

Sanctus

♩ = 92

Ho - ly, ho - ly, ho - ly Lord, God of power and

might, heaven and earth are full of your glo - ry. Ho -

san - na in the high - est. * Bless - ed is he who comes

in the name of the Lord. Ho - san - na in the

high - est. Ho - san - na in the high - est.

* *Optional text:*

Bless - ed is the one

Setting: American folk melody; arr. Marcia Pruner;
harm. Annabel Morris Buchanan (1889-1983)

Marcia Pruner's use of the lovely *Land of Rest* tune for the *Sanctus* text first appeared in *Congregational Music for Eucharist,* the splendid supplement of music for Holy Eucharist Rite II published by the Standing Commission on Church Music in 1980. It was received like manna by many of us who needed good renewal music for liturgy. Because it is genuine music and genuinely fine music, it has lost neither freshness nor appeal. Guitar chords appear in *Simplified Accompaniments* (Church Publishing, Inc.) but they should not be used together with the harmonization printed here. Where the people have been encouraged to sing in harmony, it will be found that this lovely tune is probably best sung unaccompanied. As George Thalben-Ball used to tell the choristers at The Temple Church, London, the tempo should be "unhurried, but with purpose," so that the gentle movement of the inner voices flows and so that the Half Notes bloom with sound. Try about 92 = ♩ , but with a dotted Half Note pulse.

Holy, holy, holy Lord
Sanctus

♩ = 60–72

Ho - ly, ho - ly, ho - ly Lord,

f *legato*

God of power and might, hea - ven and earth are full of your glo - ry.

Ho-san-na, Ho-san-na, Ho-san-na ___ in the high - est.

ff

* *Optional choir part repeats first phrase here.*

with motion

** Bless - ed is he who comes in the name of the Lord.

mp

Ho-san-na, Ho-san-na, Ho-san-na ___ in the high - est.

ff

** *Optional text:*

Bless-ed is the one

Setting: Ronald Arnatt (b. 1930) From WORSHIP II
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Ronald Arnatt is been one of the most influential Episcopal musicians of our time. His earliest musical education was as a chorister in Westminster Abbey and King's College, Cambridge. He immigrated to the U.S. in 1947, and he rose to national prominence during his 1954-1980 tenure as director of music at Christ Church Cathedral, St. Louis. After leaving St. Louis, he was director of music at Boston's Trinity Church, Copley Square. From 1987 to 1991, he taught at and was the head of Westminster Choir College. He has served both the Association of Anglican Musicians and the American Guild of Organists as national president. Currently, Dr. Arnatt is an editor at ECS Publishing in Boston and director of music at St. John's Church, Beverly Farms, Massachusetts.

This *Sanctus* and a *Gloria in excelsis* [901] were commissioned in 1975 by GIA Publishing to provide a eucharistic setting which would include congregation and SATB choir on equal footing. Both of them were included in Church Hymnal Series V, *Congregational Music for Eucharist* (1980). At the request of Gerre Hancock, Dr. Arnatt wrote a choral *Agnus Dei* for use at St. Thomas Church, New York City; at the request of the Hymnal Committee, he wrote a new congregational *Agnus Dei* to complete the cycle (see 871).

The version published here is considerably different from that of *Congregational Music for Eucharist.* Here the choral parts have been omitted, but they may be ordered from GIA Publications, Inc. (catalogue G-1987); an asterisk before "heaven and earth are full of your glory" indicates where the *a cappella* choir repeats the opening phrase. This setting, with the full splendor of the choral parts, is one of the great moments in liturgical music in our time: it is utterly accessible, but it has the power, as Milton says, to "bring heaven and earth before [our] eyes."

Memorial Acclamations

General notes to *Memorial Acclamations:*

A more active voice, with greater participation by the people, has been one of the guiding principals of twentieth century liturgical renewal. In most cases, it was a matter of reclaiming the people's voice, finding in earlier liturgies both warrant and example to move toward greater dialogue between celebrant and people. The addition of Memorial Acclamations to Rite II, new to the Book of Common Prayer in 1979, is one of the finest efforts in this task. The tradition for them draws primarily on Eastern models, where, as in Eucharistic Prayer A, it most often follows the Words of Institution ("On the night he was handed over to suffering and death..."). When the people respond, as in Prayer A,

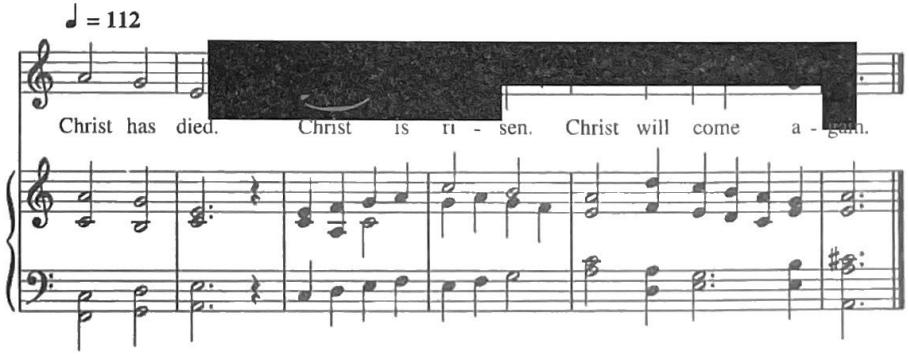
> Christ has died.
> Christ is risen.
> Christ will come again.

their articulation and proclamation of the Paschal Mystery is a climactic moment of great importance which leads directly into the Oblation ("We celebrate the memorial of our redemption...") and Epiclesis ("Sanctify them by your Holy Spirit..."). When the Memorial Acclamation is said rather than sung, it disappears, all too often, into what Robert Browning called "the blessed mutter of the mass."

Despite the great number of Memorial Acclamations printed in *The Hymnal 1982* and its Accompaniment Edition's Appendix (5 each for Prayers A, B, and D, as well as two settings of the entire dialogue for Prayer C), the Hymnal Committee chose to print these additional settings for Prayer A for two reasons: the first is that it makes a statement about the desirability of singing this important part of the liturgy, and the second is that it allows John Karl Hirten's *Missa Simplex* to be presented in its entirety.

Memorial Acclamation 860

Prayer A



Setting: Leonard Atherton (b.1941) from *Mass for Grace*
© 1997 Leonard Atherton

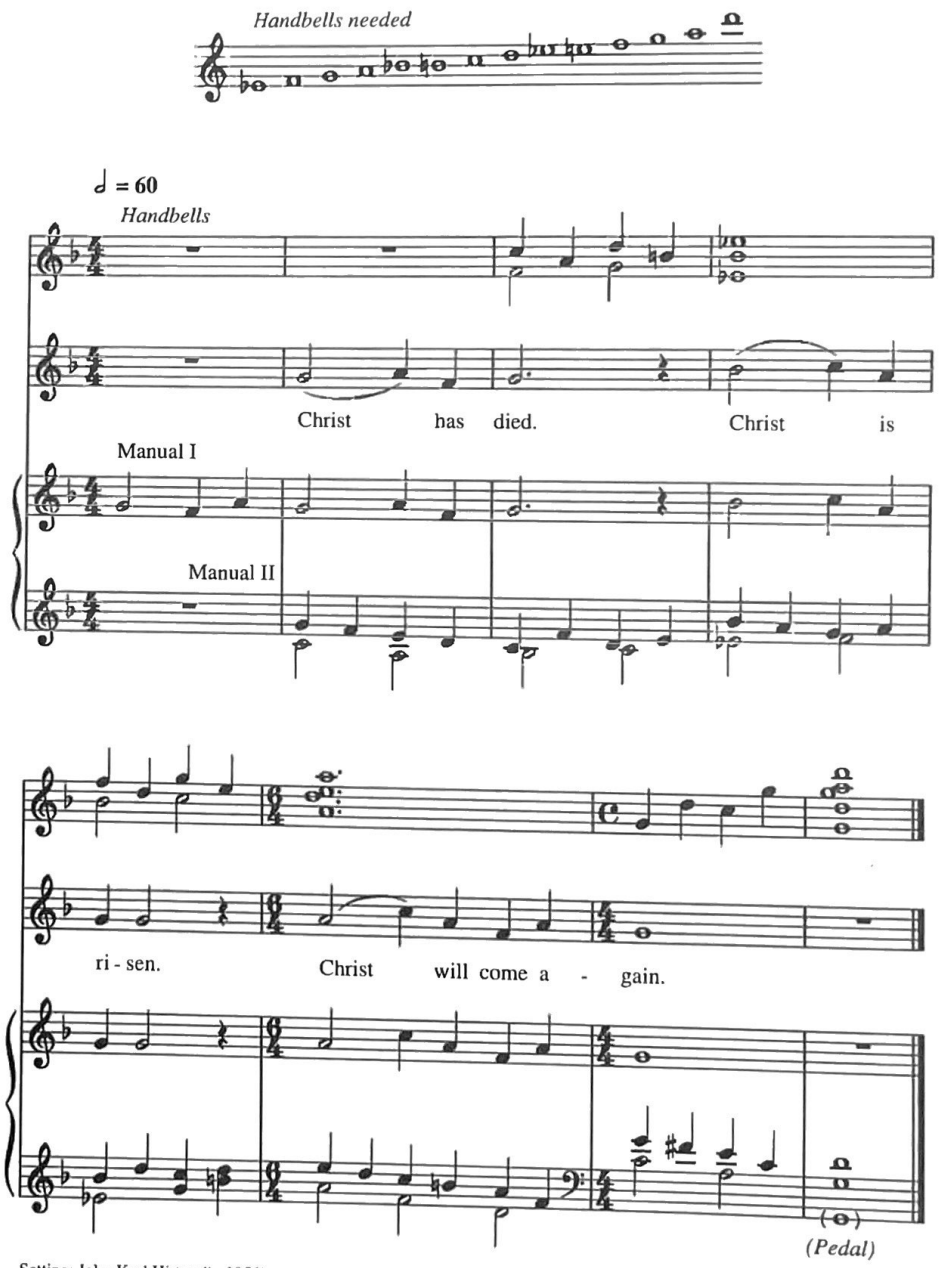
Leonard Atherton, Music Director of the Muncie Symphony and Orchestral Director at Ball State University, confesses a lifelong predilection for church music. His first conscious encounter came at age 3, when his father, one of the Vicars Choral of the Chapel Royal at Hampton Court Palace, began to take him along to rehearsals. As a member of Grace Church, Muncie, Atherton has continued his love affair by contributing from the pews and composing anthems, descants, original hymn tunes, and a complete eucharistic setting, *Mass for Grace*.

This small part of that setting illustrates well the two chief objectives Atherton and his parish had in mind: they wanted the setting to be "easily singable and easily playable" by musicians of modest ability on a variety of keyboard instruments. The entire setting is available from Dr. Atherton by writing him at the School of Music, Ball State University, Muncie, IN 47306.

The melodic line is as fine a miniature as one could wish for: it is limited in range, but the text is mirrored perfectly in the contour of the line, giving internal support for its proper declamation. Moreover, the 3/4 measure ("Christ will ... ") comes at exactly the right place, keeping predictability at bay and providing just the right acceleration into the cadence. Try about 112 = ♩, but with a 𝅗𝅥 and 𝅗𝅥. pulse. The composer suggests that where there is ample leadership (a choir or a conductor), the opening pitch may be sounded as an upbeat, but where such leadership is lacking, the accompanist may play the three opening pitches in rhythm as an introduction.

Memorial Acclamation

Prayer A



Setting: John Karl Hirten (b. 1956)

© 1995 John Karl Hirten

When I remarked to Mr. Hirten on thematic connections among the *Sanctus*, Memorial Acclamations, and *Agnus Dei* of his *Missa Simplex*, he reminded me that this work had been written during his tenure at the Roman Catholic Cathedral of St. James in Brooklyn, and that such thematic connection is *de rigueur* in Roman Catholic musical circles. The basic motif for this movement (g—a—f—g) is a graph of the principal theme of the *Sanctus*, beginning and ending on the same note and placing the high and low pitches in between. While only the last phrase ("Christ will come again") actually repeats music of the *Sanctus*, the earlier subtleties have already done their work, and there is no doubt about the "family likeness."

The organ registration is the same as for *Trisagion* and *Sanctus* [843]; the composer's tempo marking is 60 = 𝅗𝅥. The optional handbells were written for this hymnal, and they add a great deal, particularly on more festive occasions. The final cadence requires a bit of time to settle, which is to say that the celebrant should leave plenty of air space before singing or speaking the rest of the Eucharistic Prayer. While this is true even when handbells are not used, it is even more important for the final bell cluster to have begun a noticeable decay before the celebrant recommences. The ringers should not damp their final chord.

Great Amen

General Notes to The Great Amen:

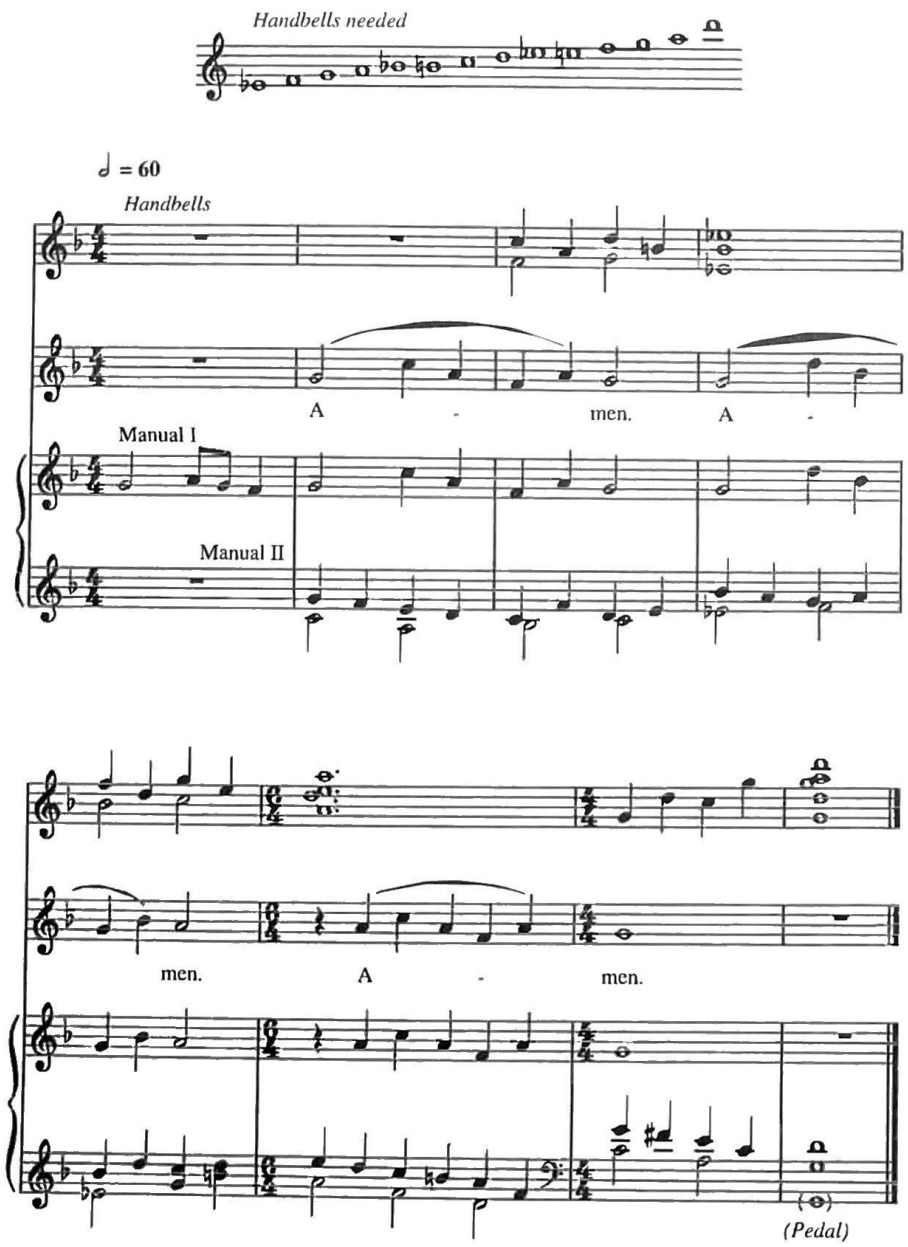
The importance of The Great Amen as the people's assent to the Eucharistic Prayer is well documented throughout the history of the Church. St. Paul, in his peroration on speaking in tongues reminds the Church in Corinth that they need to "bless" intelligibly, "otherwise...how can outsiders say the 'Amen' to your thanksgiving [Gk. *eucharistia*] if they do not know what you are saying?" (1 Cor. 14:16) Nearly a century later, the *First Apology* of Justin Martyr (c. 100–c. 165) described a second-century Eucharist, saying that "...the Celebrant offers prayers and thanksgivings to the best of his ability, and the people assent, saying the Amen." In the second half of the nineteenth century, John Henry Blunt's influential *Annotated Book of Common Prayer* offered the following theological description:

> But although the celebrating Priest stands thus before God offering up to Him this holy Oblation, he does it in company with all the faithful, at whose head he stands. And to signify their co-operation with him in his great act, they say "Amen" to his Eucharistic words and acts, adopting them as their own.

Without fear of over-statement, it may confidently be said that there is no more important congregational action than this; it is, therefore, meet and right that it should be sung. During the middle third of this century, many church musicians worked hard to eliminate sung Amens to said prayers, and there is much to be commended in that position. Fortunately, the growing tendency among musical clergy to sing the entire Eucharistic Prayer does not compromise this principal. Where this is not possible, however, the priest might sing the beginning (from the *Sursum corda* through the *Sanctus*) and the ending (the doxology at the end of Eucharistic Prayer) leading to The Great Amen. All of the celebrant's music for this is included in the Altar Book; it remains only for the priest and the musician to work out whether it is necessary to sound a pitch, and, if so, where.

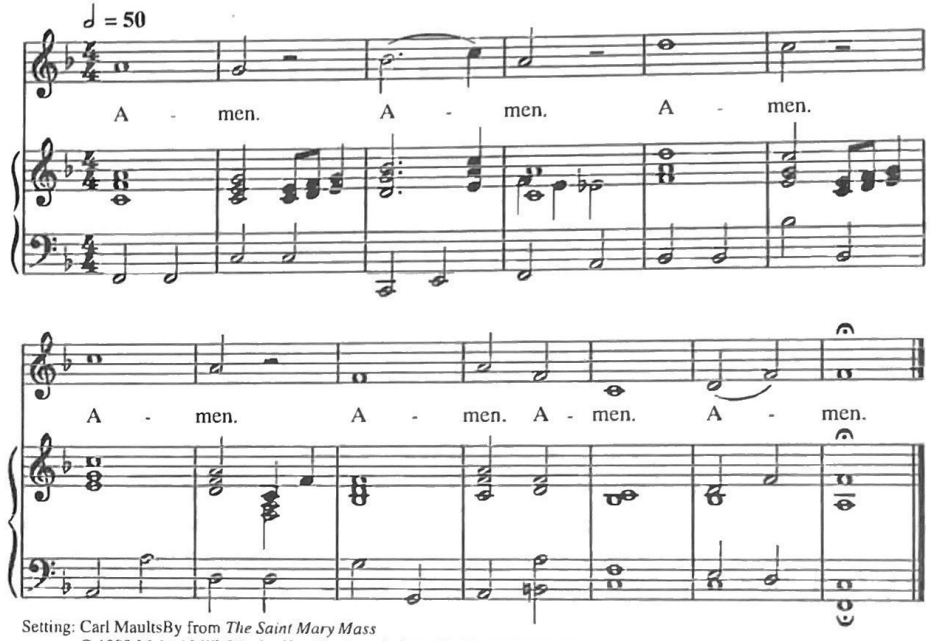
Great Amen 862

This splendid setting is, appropriately, the grandest of Hirten's *Missa Simplex* (see the performance guides above at 843). As the general notes to The Great Amen suggest, there is no more important congregational moment than this affirmation of the Eucharistic Prayer. Although the handbells were not part of Mr. Hirten's original concept, their addition in this hymnal is particularly effective, and the final cluster (which the ringers should not damp) needs to shimmer in the air as long as possible. There is a growing trend among celebrants to make a profound bow after The Great Amen, and this luminous, numinous moment of *kairos* is exactly right for that action.



Setting: John Karl Hirten (b. 1956)
© 1995 John Karl Hirten

Great Amen



Setting: Carl MaultsBy from *The Saint Mary Mass*
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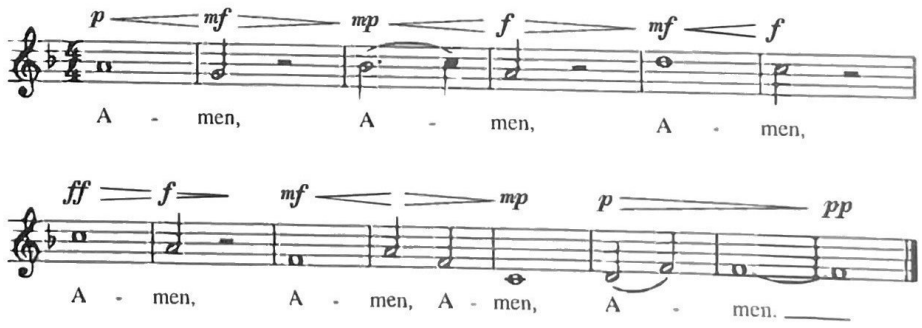
Gospel musician and composer Carl MaultsBy has provided another setting in a very different style. *Lift Every Voice and Sing II* printed both The Great Amen and the *Sanctus* from his *Saint Mary Mass,* and the Hymnal Committee particularly wanted to include the Amen as a way of affirming a variety of devotional styles. This is deeply religious music, expressed in a fervent, let-it-all-hang-out idiom, and it is an excellent example of meaning what we say in liturgy. Far from the inaudible murmur of so many congregations, this vital music engages the singers in profound ways, but by its slow release of that energy, it returns them to a meditative space. Try about 50 = ♩, and be sure to provide the kind of leadership that keeps the long notes alive by always moving toward or away from a climax:



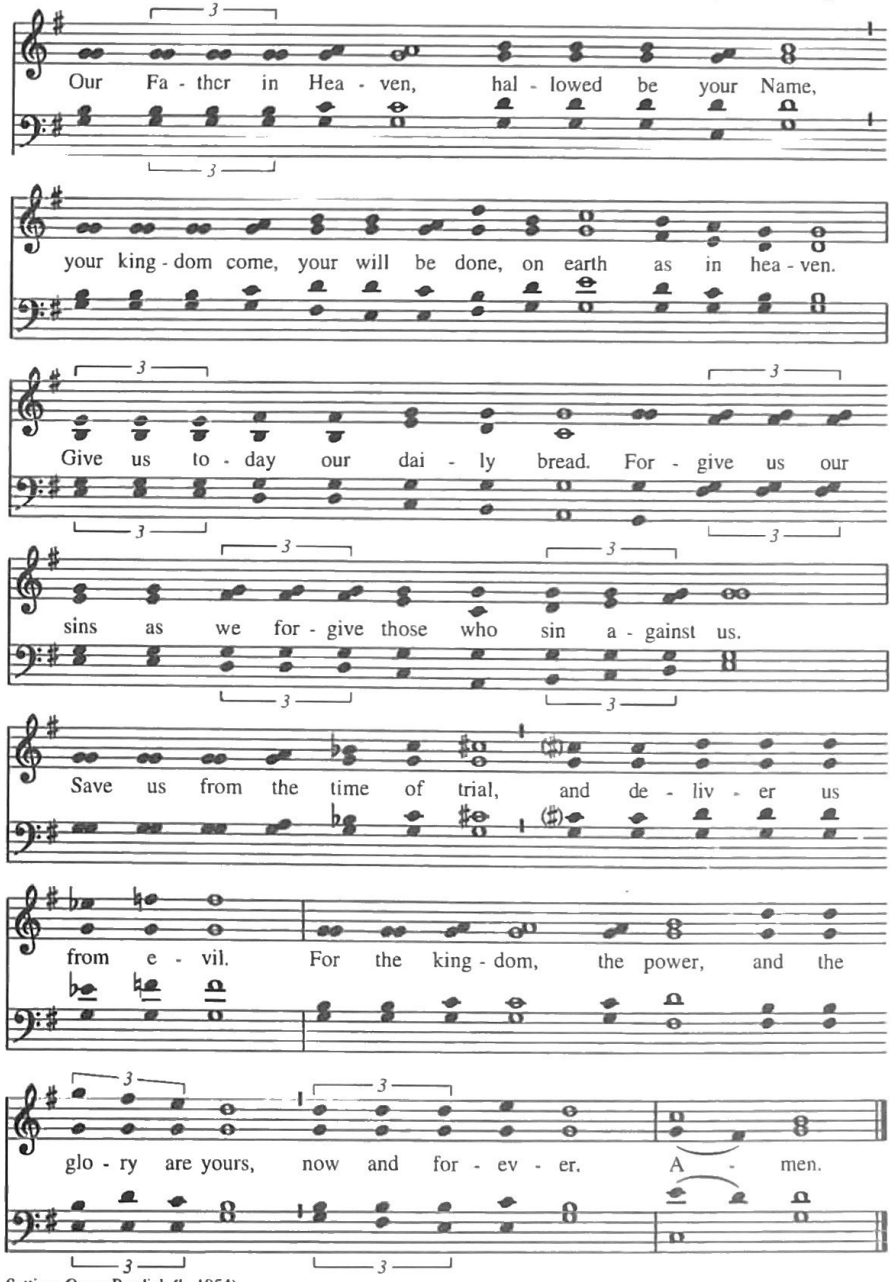
General Notes on singing The Lord's Prayer:

Whether to sing or say The Lord's Prayer at the Eucharist depends largely on the understanding of its function between The Great Amen and The Breaking of the Bread. The Rev. Dr. John Booty, Historiographer of the Episcopal Church, has often noted that Cranmer uses The Lord's Prayer to signal turning points in the liturgy. Certainly that is the case with his use of it in the 1549 Book of Common Prayer, immediately after the Eucharistic Prayer. For some liturgists, this position (the same as the present Prayer Book) suggests that The Lord's Prayer marks the beginning of personal devotions before communion; following this line of thought makes it preferable to mark that change by following a sung Eucharist Prayer doxology and sung Great Amen with a said Lord's Prayer. Others understand the function of The Lord's Prayer differently. Cranmer's 1552 revision placed the prayer after the reception of communion, where it remained until the American 1928 Prayer Book restored it to its present position. Massey Shepherd, in his classic commentary on that Prayer Book, praised this repositioning as "the climax of the Consecration...[summing] up the intention of the whole liturgy, with respect to both the larger purpose of God for the consummation of His Kingdom and to the immediate strengthening of His people in fulfilling His will day by day." (*The Oxford American Prayer Book Commentary*, 81) In doing so, he follows ancient commentators who found in the repetition of the prayer "our Savior Christ has taught us" a magnification of the assent signified in The Great Amen. Certainly that was the understanding taught by Cyril of Jerusalem, who saw this moment in the liturgy as the one when we are most likely to have the "pure conscience" of Christ which "entitles" us to address God as "Our Father."

Of the three settings of The Lord's Prayer in this hymnal, 833 by Mark Peterson and 834 from Taizé are grouped with the devotional music rather than with the liturgical music. Their expansive nature are not appropriate to the Eucharist, where they would impede the flow of the liturgy. They are, however, ideal for other liturgies of devotion, and their beauties will not only recommend them, but they will also suggest appropriate uses in many situations.

The Lord's Prayer (Contemporary)

The Congregation may chant on a monotone G throughout. Parts may be done by choir or organ.



Setting: Owen Burdick (b. 1954)
© 1992 Owen Burdick

Like Dr. Burdick's setting of the Nicene Creed [see above at 849, which contains a discussion of this style], this is a choral harmonization which decorates the congregation's recitation of the text on a "G" ("monotoning"). Three rhythmic elements are used in the notation: the first is the stemless black note, which represents the basic note length of the chanting; the second is the "Whole Note," which doubles that basic note length and is used at the ends of phrases and to mark key words; the third is a variation of the bar line, being either the "quarter bar" (as after "hallowed be your name") or the standard full bar line (as after "as in heaven"). Both bar lines indicate taking enough time for a good corporate breath; the only difference is that the standard bar line marks the major textual divisions of the prayer.

This form of chanting is known as psalmody, since its syllabic nature is sympathetic and conducive to the recitation of non-metrical texts, such as Psalms. Good psalmody, like all chanting, is text oriented, with the natural accents of the text giving the primary shape to the chant line. The marked natural groups of three in square brackets are simply a reminder that these are to be sung as groups but not as triplets. As this is sung at Trinity Church, Wall Street, where Dr. Burdick is the Organist-Director of Music, the tempo is increased slightly to give a greater sense of urgency at "Save us from the time of trial;" the tempo subsides after the Doxology at "now and forever. Amen." While these choral harmonizations are beautiful when sung unaccompanied, Burdick does not hesitate to provide a soft, supportive cushion of organ sound; indeed, the copy I have from the Trinity Church library is complete with specified registrations, piston numbers, and Swell box indications.

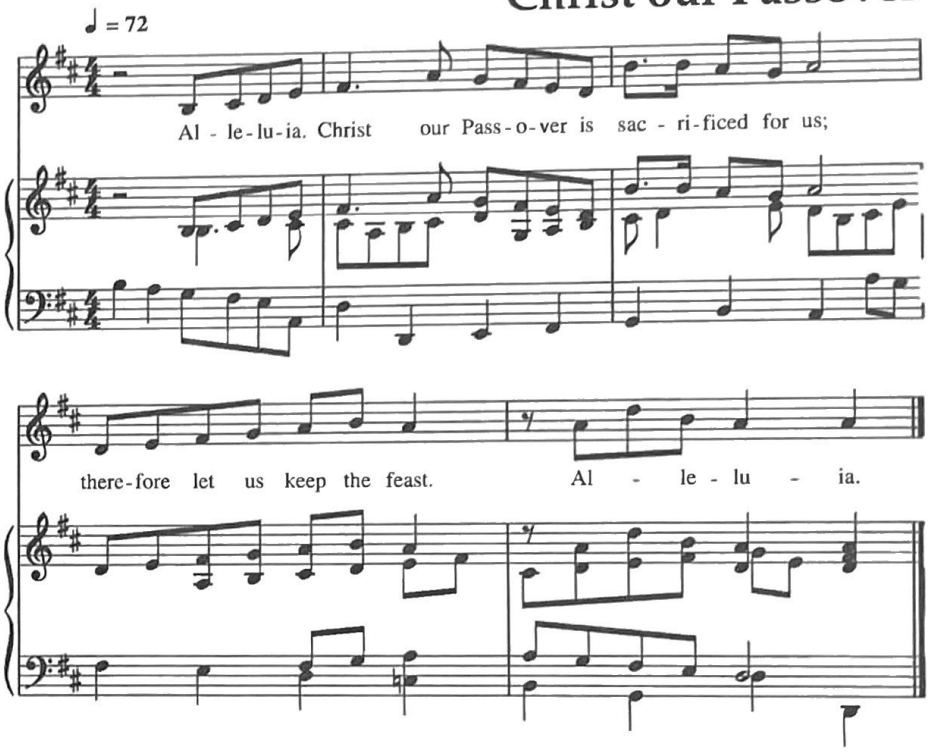
Fraction Anthems

General Notes to Fraction Anthems or *Confractoria:*

The Prayer Book directs that silence is kept at The Breaking of the Bread, after which the printed Faction Anthem ("[Alleluia.] Christ our Passover is sacrificed for us ... ") and/or "some other suitable anthem may be used." The practice of using a variable repertoire at this point is well documented in both Eastern and Western Churches, and the various supporting publications which have followed the 1979 Book of Common Prayer have nobly increased the possibilities for fulfilling that rubrical provision. *The Hymnal 1982* prints 24 settings of 9 different texts (3 of which are variants of *Agnus Dei*), and *The Book of Occasional Services 1994* expands that repertoire to 10 by providing two versions of "Christ our Passover" with *Alleluias,* by omitting "Jesus, Lamb of God," and by including "The bread which we break..."

The collection offered here is rich in both texts and musical styles. It includes not only all of the principal texts from *The Book of Occasional Services 1994,* but two settings of the refrains provided there for the revival of the Eastern practice of using psalmody for *Confractoria* (see *The Book of Occasional Services 1994,* pp. 20-21). Musically, the styles range from Taizé to Gospel, from Latin American to mainline Anglican, and from New Age to New Plainsong. The hope of the Hymnal Committee is that the use of these varied idioms will assist people of many races and cultures to sense the Oneness of gathering at Christ's altar.

Fraction Anthem: Christ our Passover

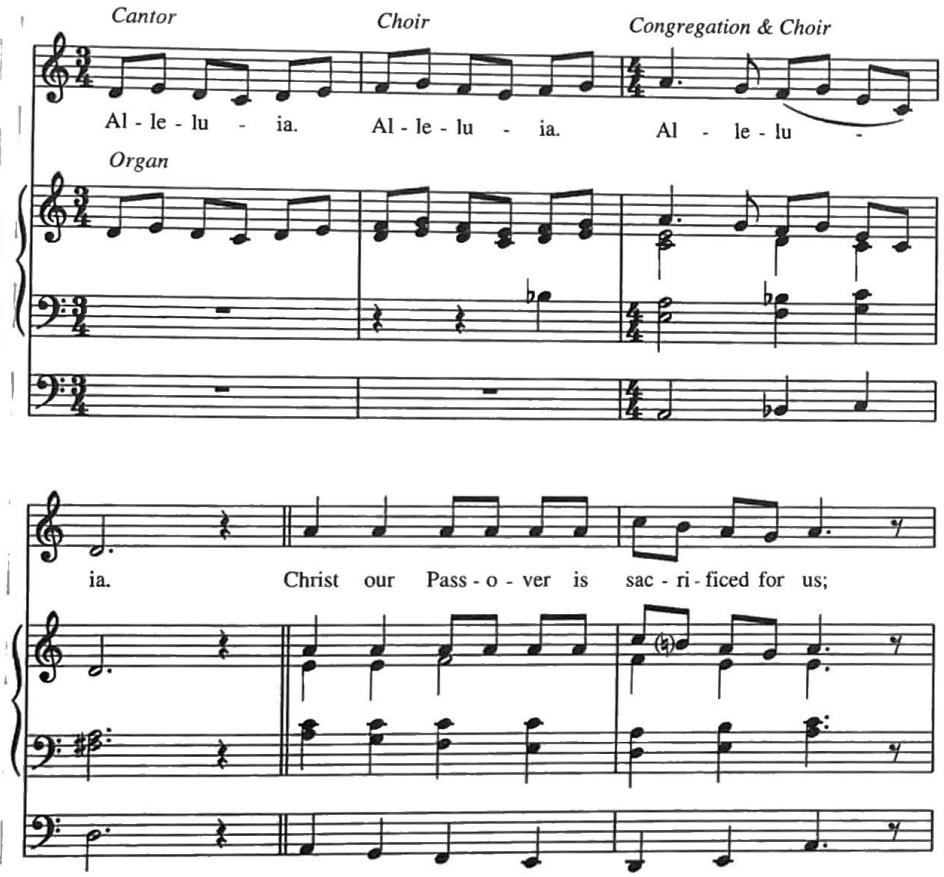


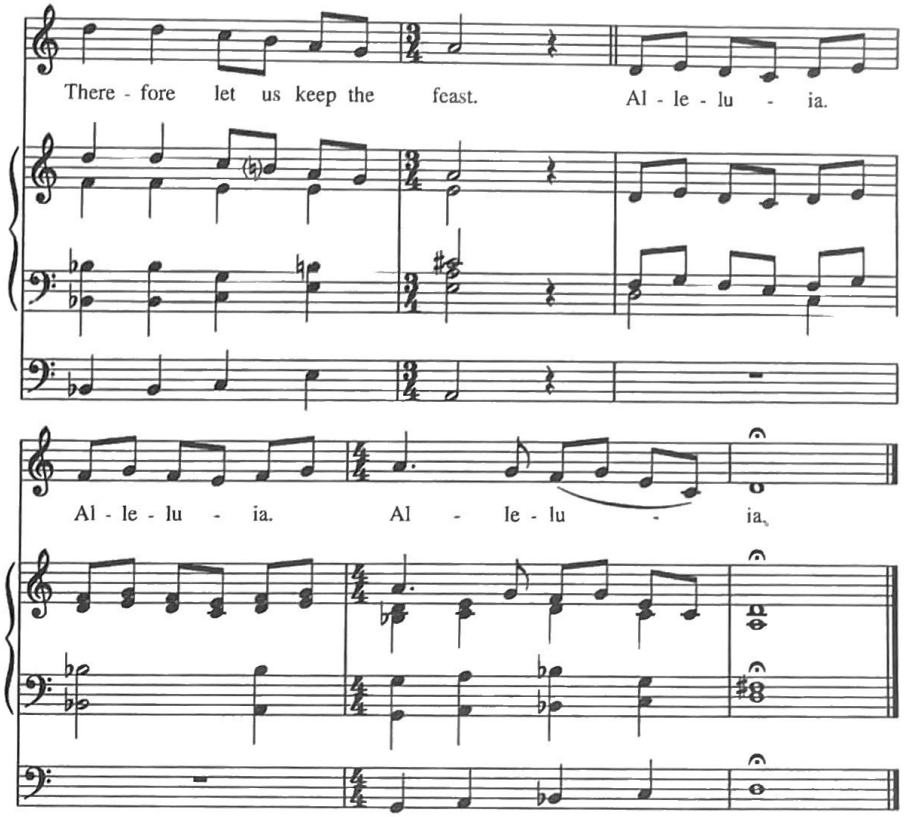
Setting: Thaddeus P. Cavuoti (b. 1955), from *Mass of St. Columba*
© 1995 Thaddeus P. Cavuoti

Tad Cavuoti has been the choral director at The Landon School in Bethesda, Maryland, for more than twenty years. He has also served St. Columba's Parish (Washington, D.C.) in a variety of capacities, being Assistant Organist to both Steve Anderson and Judith Dodge (during her first tenure there), as well as assuming full responsibilities for the music program between their appointments. During that time his *Mass of St. Columba* gradually took shape. Each of its movements (*Kyrie, Gloria, Sanctus,* Christ our Passover, and *Agnus Dei*) pays homage to the beloved hymn tune *St. Columba* (*The Hymnal 1982* 645 "The King of love my shepherd is") by quoting from it. In this movement, for example, the second measure ("Christ our Passover is") quotes the last phrase ("and he is mine for ever"), while the final Alleluia quotes the beginning of the third phrase ("I nothing lack"). Apparently the knack of quotation entered Mr. Cavuoti's technique more thoroughly than he anticipated; as it happened, the first full performance of this mass setting fell on the occasion of Ms. Dodge's Farewell Sunday in 1983. In addition to the unison vocal line, Mr. Cavuoti had written some soprano descants; more than one member of the congregation noted his unintentional inclusion of "The party's over ..."

Because the accompaniment begins with Quarter Notes, while the vocal line tends to move in Eighth Notes, it is easy to begin too fast; if the tempo comes from a consideration of an appropriate speed for the dotted pattern of "sacrificed for us," all will be well. Begin by considering 72 = ♩. Accompanists should also be careful of the C♯'s in the right hand, especially on the downbeat of the last measure. The entire mass setting is available from Berkshire Music Publishing, c/o Mr. T.P. Cavuoti, The Landon School, 6101 Wilson Lane, Bethesda, MD 20817

Fraction Anthem: Christ our Passover



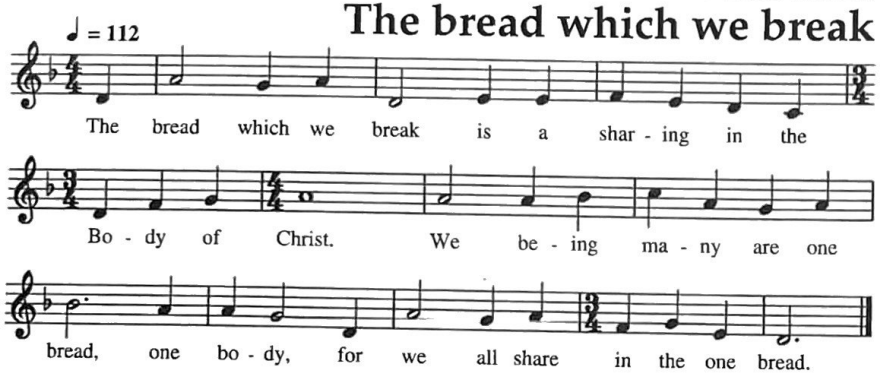


Setting: Owen Burdick (b. 1954)
© 1997 Trinity Episcopal Church

This was, literally, an eleventh-hour inclusion. The Hymnal Committee had met January 30 through February 1, 1997, to conclude the selection of materials for this book. Because the Feast of the Presentation fell on that Sunday, some had already left New York. Fortunately, a majority of the committee were together for the 11:15 service in Trinity Church, Wall Street; during that Eucharist, this Fraction Anthem, which had been commissioned by Trinity Church from its Director of Music, Owen Burdick, was first sung. The same thought came to us all, "Surely we have room for one more!"

The charm of this piece is its simplicity. It is for the musical theorist to care that it is written in the Dorian Mode; for the worshiper, it simply feels "right." Another part of that charming simplicity is the way the momentum builds during the triple Alleluia opening so that the proclamation of the verse ("Christ our Passover is sacrificed for us") emerges as a clear statement of the faith that we do, indeed, show forth Christ's death until he comes again (1 Corinthians 11:26). Although the first performance was sung unaccompanied, Dr. Burdick has provided a simple keyboard part in this edition to be used as necessary.

Fraction Anthem: The bread which we break

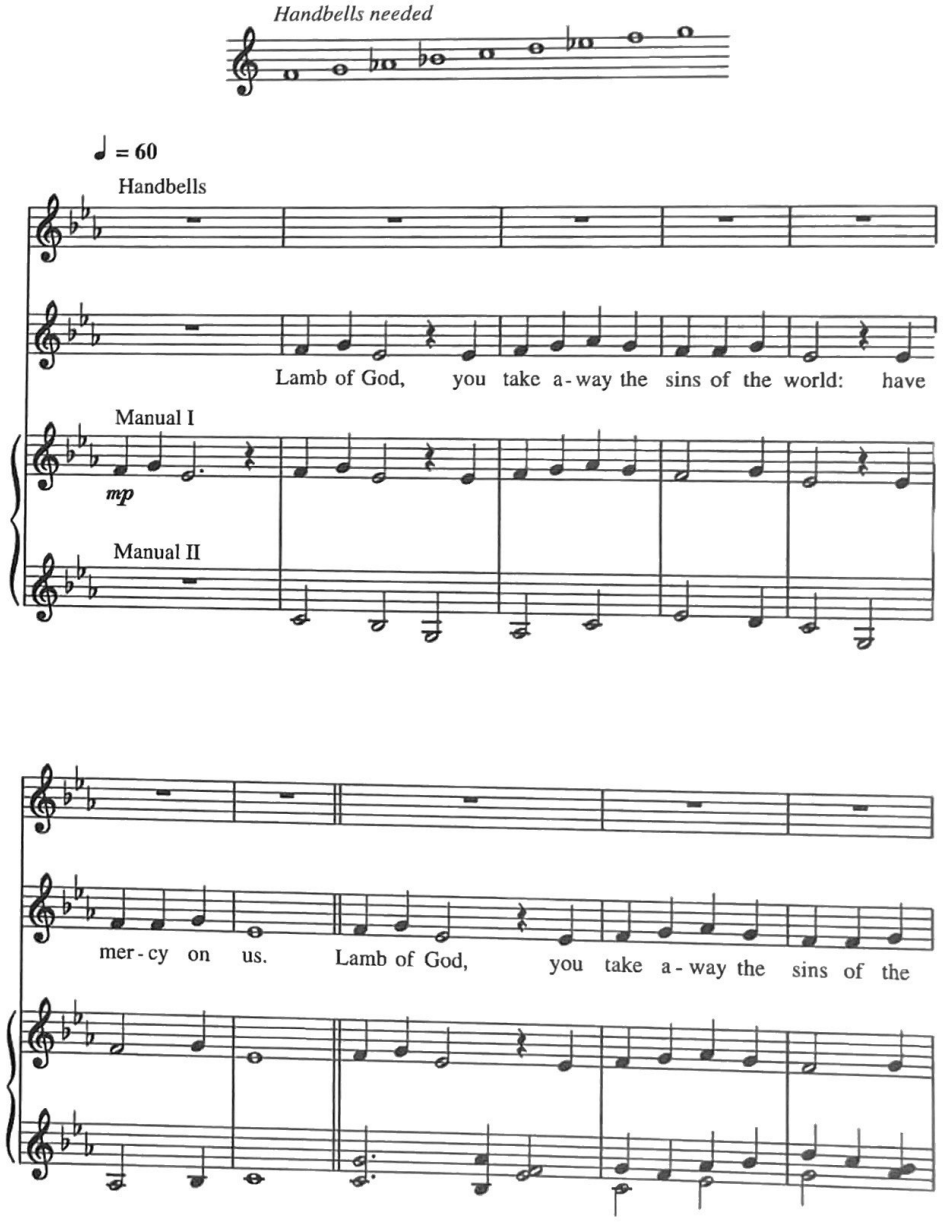


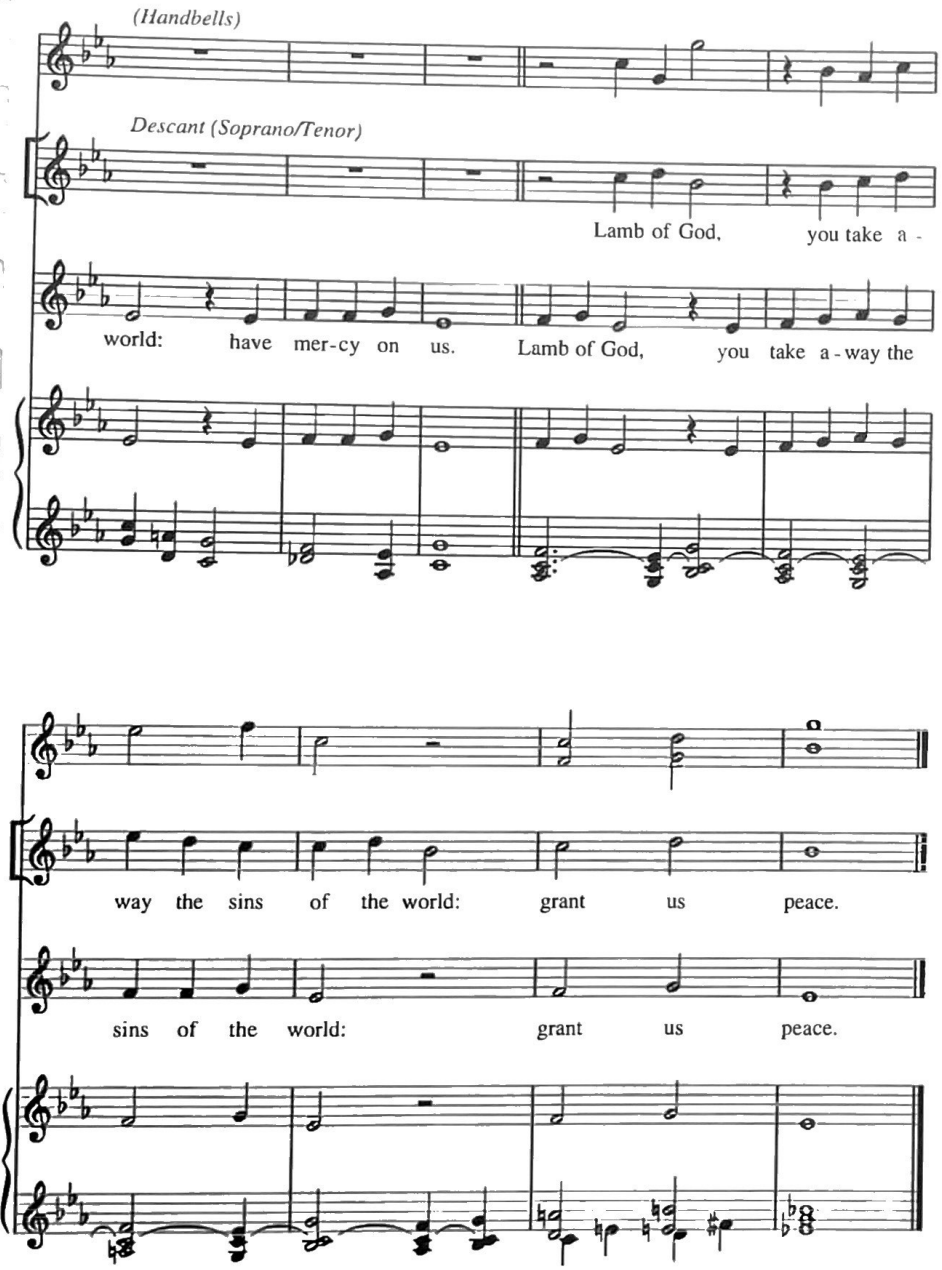
Setting: Carl Haywood (b. 1949), from *Fraction Anthems, Canticles, and Chants*
© 1997 Carl Haywood

This lovely monophonic setting is composed to be sung in unison without accompaniment. As such, it is ideal for use in more intimate celebrations where the entire congregation is gathered about the Holy Table. The Hymnal Committee experimented with several ways of notating it, trying both stemless plainsong noteheads and halved note values to suggest plainsong. Ultimately, the composer's solution has proved the most practical, since it makes the groupings of two's and three's clear while indicating an unhurried tempo. The danger is that Quarter Notes and Half Notes may cause some to sing it woodenly; aim for the gentle flexibility of plainsong that luxuriates in the unexpected groups of three, about 112 = ♩ .

Fraction Anthem: Lamb of God

Agnus Dei





Setting: John Karl Hirten (b. 1956)
© 1995 John Karl Hirten

Of all the movements of Hirten's *Missa Simplex,* this is the most tenderly beautiful. The composer has built up its possibilities in layers. On the most basic level, the simple unison vocal line may be sung unaccompanied; on the next level, the organ accompaniment may be added, enriching the palette and decorating the voice part with jewel-like chords. Beyond that, the canon-at-the-fifth descant may be added on the final petition, pushing at the boundaries of cross-rhythms since—as in *Trisagion*—the accents occur in different places (i.e., the descant must accent "sins" against the weak beat of the lower voices' "the," while repressing the tendency to accent "of" on the next downbeat). The handbells are the final layer of possibilities, and their use in the final cadence is, indeed, beatific.

The organ registration is the same as for all the other movements (see 843); the composer's tempo mark is 60 = ♩ .

869 Fraction Anthem: Cordero de Dios
Lamb of God
Agnus Dei

♩. = 48 **Tenderly, with expression**

Cor - de - ro de Dios, que
O Cri - sto, la Luz, que
Se - ñor, Pan de Vi - da, que
Vi - ña Fe - cun - da, que
Se - ñor, de la Paz, que

A - gnus De - i, qui
Bread of Life, qui
Lord of Love, qui
Prince of Peace, qui

mp

qui - tas el pe - ca - do del mun - do, ten pie - dad de no - so - tros,

tol - lis pec - ca - ta mun - di: mi - se - re - re no - bis,

ten pie - dad de no - so - tros, ten pie - dad de no - so - tros,

mi - se - re - re no - bis, mi - se - re - re no - bis,

1. 2. 3.

ten pie - dad de no - so - tros. Cor - da - nos, da - nos la paz.

mi - se - re - re no - bis. do - na no - bis pa - cem.

1. 2. 3.

rall.

Setting: Joel Martinson (b. 1960), from *Missa Guadalupe*.
© 1994 Selah Publishing Company
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This movement from Joel Martinson's *Missa Guadalupe* [discussed at 854] is one of the finest examples I know of what Percy Young used to call "folk music by destination." Mr. Martinson has internalized the spirit of Southwestern Hispanic music and written this beautiful love song for exactly the right place in the Eucharist. His original marking for it was "Tenderly, with expression," which seems exactly right; his tempo marking is 48 = ♩. .

The original title of the piece was "Litany at the Fraction," and all of the Spanish texts printed here as well as the Latin "*Agnus Dei*" were given as possibilities. Given the facts of the commissioning of this piece, I initially assumed that any number of verses could be sung; Mr. Martinson quickly disabused me of this notion, saying that the idea has always been to choose just three verses.

The harmony part in the vocal line is intended for altos only; tenors and basses should sing the melody with the sopranos. A full score with descant (vocal or instrumental) is available from Selah Publishing Co., Inc. Catalogue 410-916. The descant is for the second and third verses, and it was conceived to be performed in a number of ways. The simplest is by a light soprano, singing on a single vowel; the composer suggests "Oh" or "Ah." It may also be played by a melody instrument; Mr. Martinson told me he has performed it with an oboe, but he prefers the French horn, down an octave from the written pitch.

PHONETIC PRONUNCIATION GUIDE:

Cor-de—ro de Dios, que qui-tas el pe-ca—do del mun-do,
Kohr-deh-roh day Dyos, kay kee-tahs ehl peh-kah-doh dehl moon-doh,
[Translation: Lamb of God, who takes away the sin of the world]

ten pie—dad de no—so—tros... da—nos la paz
tehn pyeh-dahd day noh-soh-trohs ... dah-nohs lah pahss
[Translation: have mercy on us...grant us peace.]

O Cri—sto, la Luz, [Translation: O Christ, the Light]
Oh Khree-stoh, lah Loos

Se-ñor, Pan de Vi—da, [Translation: Lord, Bread of Life]
Seh-nyor, Pahn day Vee-dah

Vi—ña Fe-cun-da [Translation: Lifegiving/Fertile Vine]
Vee-nyah Feh-koon-dah

Se-ñor, de la Paz [Translation: Lord of Peace]
Seh-nyor, day lah Pahss

LATIN: As suggested in the notes of 831 "Ubi caritas," the "o" in liturgical Latin should be neither as nasal as the "aw" in "thaw" nor as rounded as the "o" in "go." The middle ground between the two should be sought in the resonant ô of "sought" or "throng."

A - gnus De - i, qui tol - lis pec - ca - ta mun - di:
Ah-nyoos Deh-ee, kwee tôl- lees peh-kah-tah moon-dee:

mi - se - re - re no - bis
mee-seh - reh-reh nô -bees

do - na no - bis pa - cem
dô-nah nô -bees pah-chehm

Fraction Anthem: Cordero de Dios Lamb of God
Agnus Dei

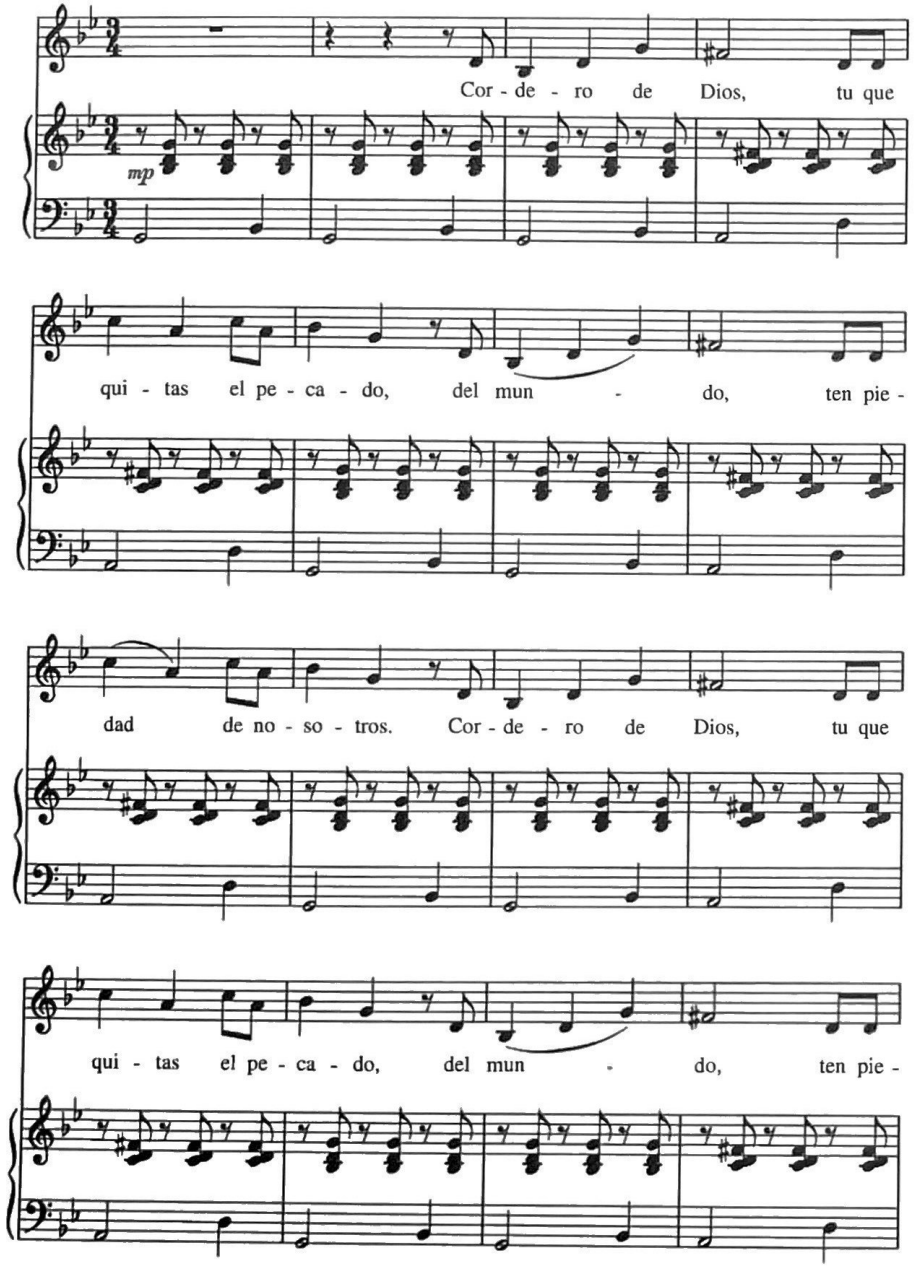
Roy A. Prescod was born in Panama and educated at New York University, where he received baccalaureate and masters degrees in Music Education as a voice major. Since then he has been active as an Episcopal church musician and music educator. Presently he is organist at St. Mary's Church, Brooklyn, and Chair of Vocal and Choral Studies at Philippa Schuyler School for the Gifted and Talented in Brooklyn, New York.

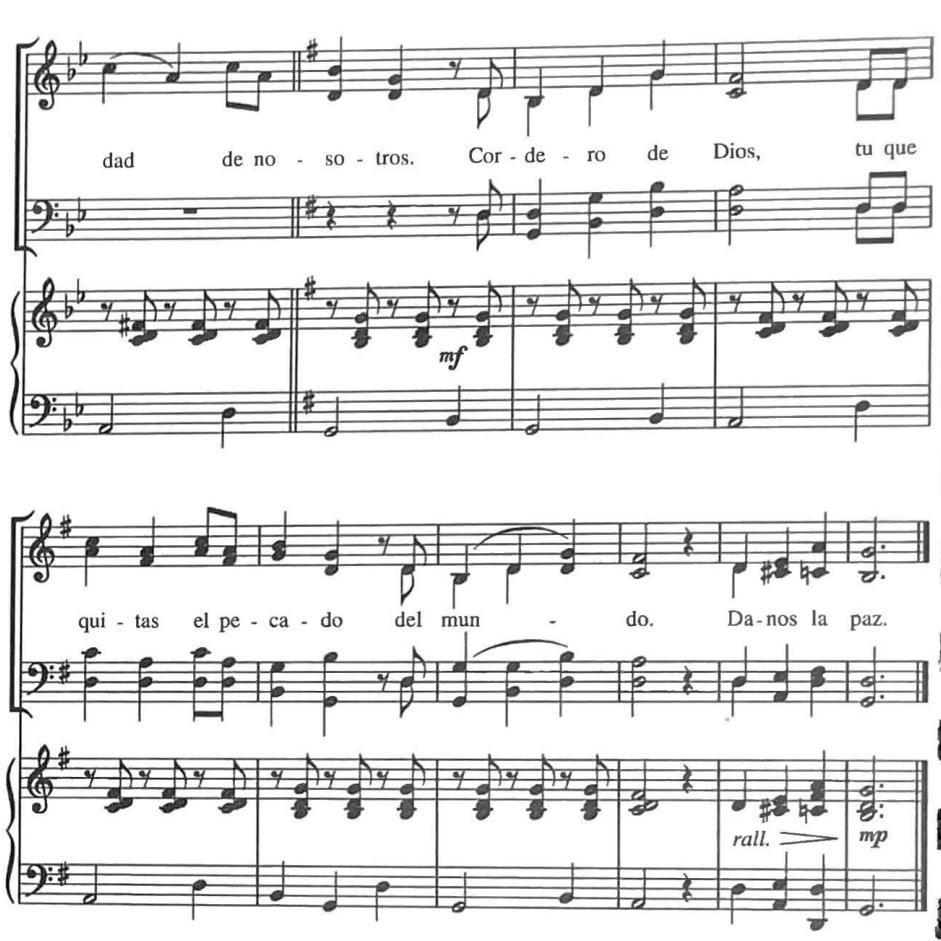
This beautiful *Agnus Dei* in Spanish is from his *Missa Foklorica de la Iglesia Episcopal* (Folksong Mass for the Episcopal Church), which he wrote at the invitation of the Rt. Rev. James H. Ottley, Fifth Bishop of Panama, for the meeting of the House of Bishops in Panama in 1993. While it is entirely original music, it captures perfectly the flavor of Central American folksong. Mr. Prescod's original score is marked *Andante,* and the opening dynamic is *mezzopiano.* When the mode changes from minor to major in measure 18, Mr. Prescod asks for more intense sound, marking his score *mezzoforte.* At the final cadence, he asks the musicians for less sound and a gentle *ritardando* on *"Danos la Paz."* The score of the complete mass setting is available from Mr. Prescod, who may be reached by calling 718/253-8498.

PHONETIC PRONUNCIATION GUIDE:

Cor-de-ro de Dios, que tu qui-tas el pe-ca-do del mun-do,
Kohr-deh-roh day Dyos, too kay kee-tahs ehl peh-kah-doh dehl moon-doh,
[Translation: Lamb of God, who takes away the sin of the world]

ten pie—dad de no—so—tros...Da-nos la paz
tehn pyeh-dahd day noh-soh-trohs ... Dah-nohs lah pahss
[Translation: have mercy on us ... grant us peace.]

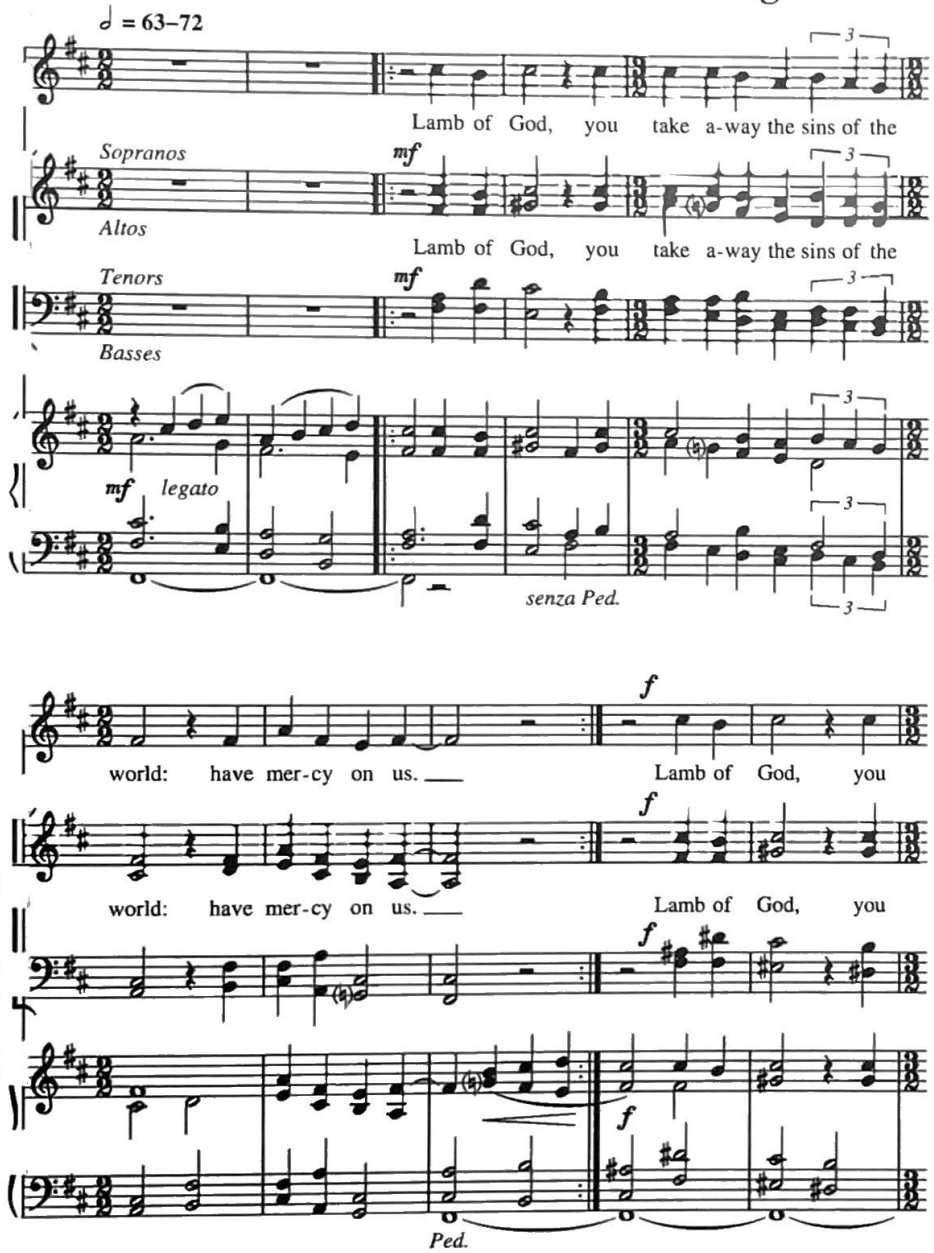


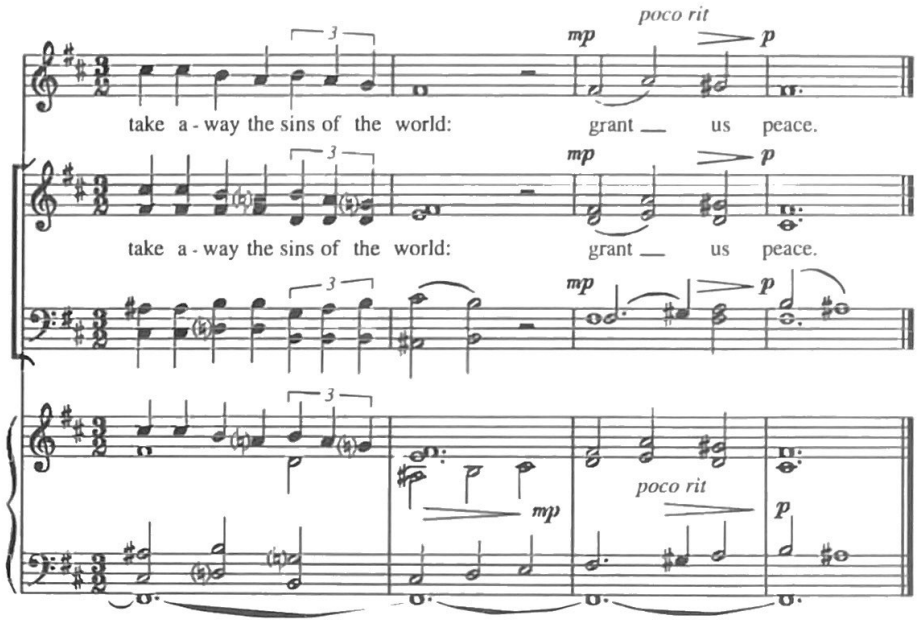


Setting: Roy A. Prescod (b. 1939)
© 1993 Roy A. Prescod

Fraction Anthem: Lamb of God

Agnus Dei





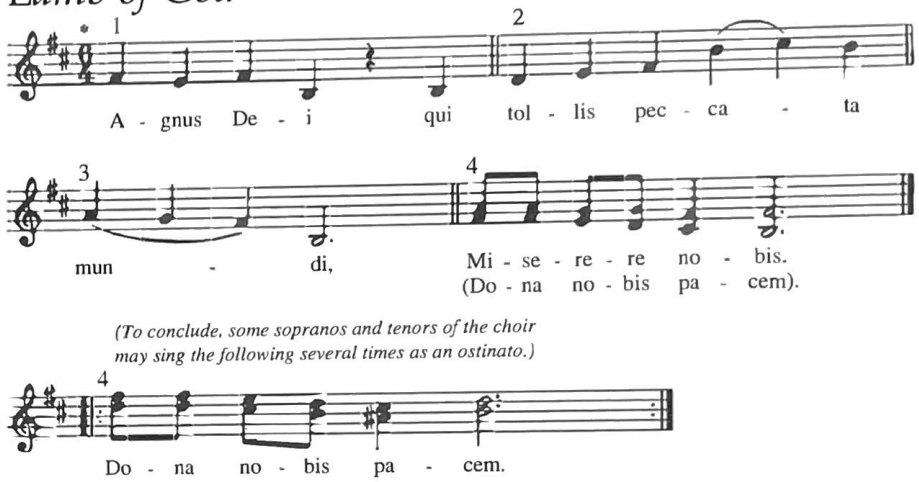
Setting: Ronald Arnatt (b. 1930)
© 1997 Ronald Arnatt

This beautiful *Agnus Dei* was written especially for this hymnal; the original commission from GIA had not included an *Agnus Dei,* and, although a choral setting had been written for Gerre Hancock's choir at St. Thomas Church, New York City, to sing at an annual conference of the Association of Anglican Musicians, the committee for this hymnal asked Dr. Arnatt to provide a Fraction Anthem for congregational use. By the happy inspiration of grace, he chose the line from his *Gloria in excelsis* [901] in which the texts of the two coincide: "[Lord God,] Lamb of God, you take away the sin of the world ... "

In the *Gloria,* this section is a momentary diversion to the relative minor of F♯; here, where the first two petitions leave no doubt that F♯ Minor is, indeed, the key center, the melody emerges as pure Phrygian or Mode III. Thomas Helmore's manual *Plainsong* quotes various ancient writers on the qualities of the individual modes; from them, he cites this as *Tertius Mysticus,* the mystic mode, noting that the "sublime melody" *Pange, lingua, glorisi* is in this mode, which is "proper for all such texts as mark great emotion..." Something of the kind was obviously in Dr. Arnatt's vision for this piece; rather than being a misty, vague utterance from the shadows, this short piece rises to an intense declamation of the third petition and subsides on the concluding "grant us peace."

Organists will note that the Pedal part is clearly marked, and consists only of a low F♯. Given the *crescendi* and *decrescendi,* it will be easier for organists to handle the dynamic demands of this piece by use of the Swell box alongside adding and subtracting stops. Given the low register of the harmonies, open 8′ registers (at the appropriate volume level) are to be valued over stopped flutes such as Gedeckts and Bourdons. Inasmuch as this piece was written for this hymnal and inasmuch as the optional choir parts are not available elsewhere, they have been included in this edition as a supplement to the unison part in the pew edition.

Agnus Dei
Lamb of God



(To conclude, some sopranos and tenors of the choir may sing the following several times as an ostinato.)

* *May be sung as a round.*

Setting: Jacques Berthier (1923-1994) © 1984 Taizé, admin. GIA Publications, Inc.
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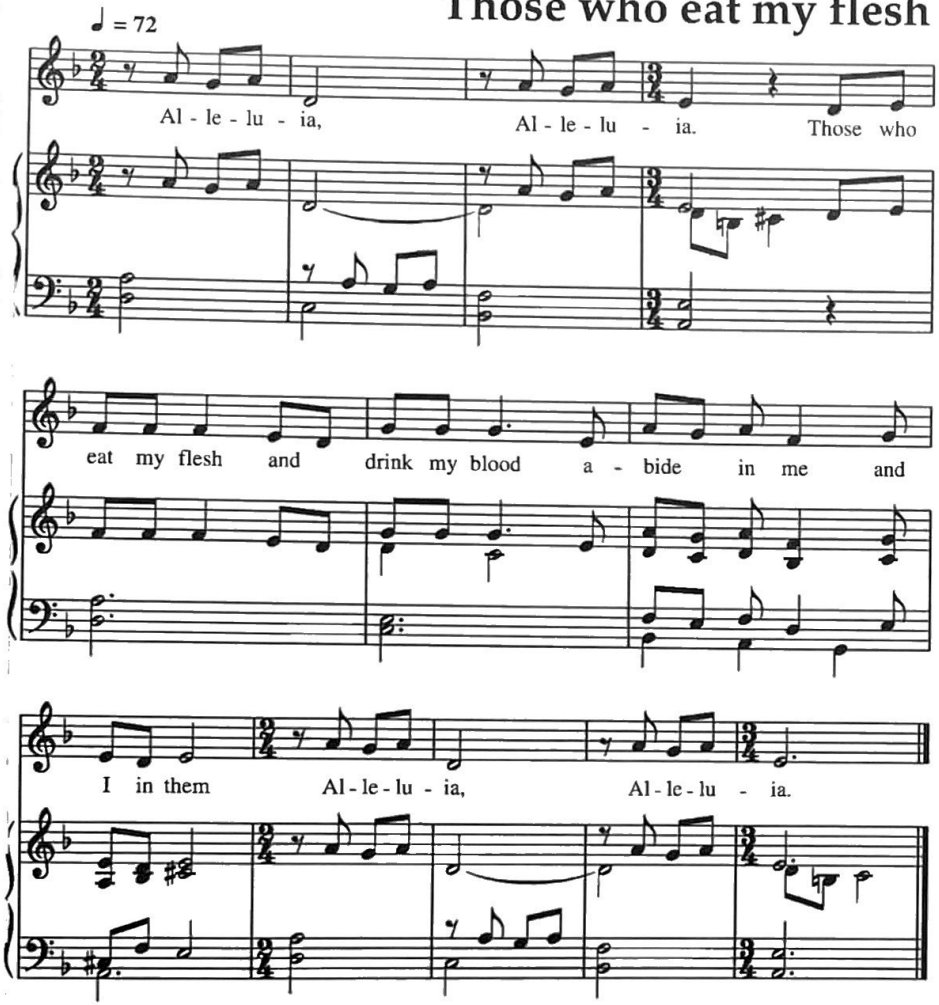
This canon offers a number of possibilities. As a eucharistic Fraction Anthem (sung after The Breaking of the Bread), it may simply be sung three times; in that case, the first two endings use *Miserere nobis* ("Have mercy on us") and final ending uses *Dona nobis pacem* ("Grant us peace"). With such a straightforward performance, some of the alternate harmonic enrichments may be used in the second and third endings.

In places where only a single chalice has been on the altar during the Eucharist Prayer, multiple chalices may need to be filled, just as communities which use baked bread often need additional time to tear the halves of the loaf into individual pieces. In such instances, there is good occasion for more music before the celebrant gives the invitation to communion. Under those and other devotional circumstances, this piece may also be sung as a four-part canon. The instructions from Taizé prefer that the congregation sing, in an octave lower than written, the melody of the final measure as an ostinato (noted in the first pew edition as "5" and as a second "4" here), while the choir sings the canon. The entries come one measure apart (as noted by 1, 2, 3, and 4), and each voice should sing three times through, just as above in the simplest performance. When individual voice parts have concluded, they may join the congregation in repeating *Dona nobis pacem* until all parts arrive together at the end.

See 869 *Cordero de Dios* for the Latin pronunciation guide.

Fraction Anthem: Those who eat my flesh



Setting: Carl Haywood (b. 1949), from *Fraction Anthems, Canticles, and Chants*
© 1997 Carl Haywood

This elegantly simple setting from John 6:56 is particularly appropriate for Sundays in Easter and for weekday celebrations during The Great Fifty Days when *Lesser Feasts and Fasts'* Eastertide propers are used. Inasmuch as the Alleluias are an integral part of the setting and cannot be detached from it, it should not be used during Lent. The forward motion of this piece ebbs and flows subtly, rather than marching along with metronomic beat. In practical terms this means there should be, for example, a slight holding back on the C♯ of the fourth measure before the verse begins, just as the eighth measure needs an almost imperceptible broadening. Even so, after each of these, there needs to be a new surge of energy on the succeeding Eighth Notes. The composer's original marking is "Dreamily;" about 72 = ♩ is a good place to begin. This setting works well on any keyboard instrument; if it is played on the organ, a quiet combination of clear 8′ and 4′ sound should be sufficient.

Whoever eats this bread

Principal Canon

𝅗𝅥 = 48

1 2 3

Who - ev - er eats this bread will live for - ev - er.

Who - ev - er eats this bread will live for - ev - er.

Secondary Canons

A 1 3 2

This is the true bread which comes down from heaven, and gives life to the world.

B 1 3 3 2 3

Who-ev - er be-lieves in me shall not hun-ger or thirst, for the

3

bread which I give for the life of the world is my flesh.

Accompaniment

Words and Music: Eric H. F. Law (b. 1957) from *Christ, You Are In The World*
© 1986, 1992 Eric H. F. Law

The Rev. Eric Law was born in Hong Kong and educated in the United States at Cornell University and Episcopal Divinity School. He has worked tirelessly on behalf of multicultural ministries, making particular contributions through his composition, publication, recordings, and workshops that promote accessible congregational music to cut across lines of age, class, and ethnicity. This beautiful Fraction Anthem (derived from John 6:35, 51) is typical of the elegant simplicity of his music. There are two canons. The principal canon should be sung by the largest group of people in three parts (the entries are noted one measure apart by 1, 2, 3); that is accompanied, Taizé style, by the two chords which help to maintain both pitch and unity of pulse. Unlike standard canons, in which the voice parts are sung a number of times equal to the number of voices, leading to a pre-determined ending, these canons are sung continuously, in the manner of Taizé ostinati.

Although the principal canon, alone, is a complete and satisfying unity, when there are sufficient forces in the assembly and when the principal canon is well established, the secondary canons (noted as A and B) may be used to enrich the sound and to lengthen the music. This is ideal music to be sung during the receiving of communion; the two secondary canons, especially when each is sung in two-part canon, add considerably to the scope of this piece. Because of the Quarter Note triplets in the secondary canons, I find a Half Note pulse easier to use; moreover, because the Eighth Notes of the principal canon should not come scrambling down the scale, a slower tempo (about 48 = 𝅗𝅥) seems to work best.

Finally, it should be noted that Fr. Law encourages experienced keyboard players "to improvise on the basic unit, adding to the texture of the piece." He also suggests that where possible, instrumentalists "can be employed, either playing the various parts with the congregation or solo if the instrumentalist can improvise." Such a gentle, visionary spirit should have the last words about his work: "BE CREATIVE" and whatever we do with his music, "do it for the glory of God." Amen.

Fraction Anthem: Be known to us

♩ = 40 *Cantor or Choir*

Be known to us, Lord Je - sus,
The dis - ci - ples knew the Lord Je - sus
in the break - ing of the bread.

1. *Congregation* 2. *Cantor or Choir*

Be *The dis -* bread. The bread which we break, al - le - lu - ia, is the com - mun - ion of the bod - y of Christ.

Congregation

Be *The dis -* known to us, Lord Je - sus,
ci - pes knew the Lord Je - sus
in the break - ing of the bread.

Cantor or Choir

One bod - y are we, al - le - lu - ia, for though man - y we share one bread.

Congregation

Be known to us, Lord
The dis - ci - ples knew the Lord
Je - sus,
Je - sus
in the break - ing of the bread.

Setting: Gary James (b. 1957)
© 1992 MorningStar Music Publishers

Gary James spent his formative years in the Texas Panhandle, finally leaving St. Andrew's Church, Amarillo to study composition at the University of California, Berkeley. Although his initial goal was an academic career, he has served church music faithfully as both a parish practitioner and composer. He tells that this setting came to be when he was employed by the Church of the Holy Spirit, Vashon Island, Washington. His rector, the Rev. Sherman Hesselgrave, wanted the parish to learn a new fraction anthem, but he couldn't warm to any of the settings in *The Hymnal 1982*. In his dissatisfaction, Fr. Hesselgrave tossed *The Hymnal* on Gary's desk, saying, "I can't find any I like; you write one for us!" As it happened, *The Hymnal* was opened to a setting of "Be known to us, Lord Jesus;" in a matter of minutes, Gary had finished the initial sketch. The finished piece still has the freshness of improvisation about it, and its artless simplicity is its greatest strength.

The original publishers, MorningStar, included an alternate text, "The disciples knew the Lord Jesus," which this hymnal has maintained. I share Mr. James's preference for the original text, while acknowledging the possibility of the alternate text. It is important to note that the two texts should not be used on the same occasion. They are both particularly appropriate to Eastertide, not only because "Alleluia" is an integral part of the verses, but also because both refrains refer to post-Resurrection appearances. The Gospel for the Evening Service on Easter Day in all three years, as well as the Gospel for Easter III/A, has the specific reference from Luke: "When he was at table with them, he took bread, blessed and broke it, and gave it to them. Then their eyes were opened, and they recognized him…" (Luke 24:30-31a). Even so, the Gospels for Easter III/B (Luke 24:36b-48) and for Easter III/C (John 21:1-14) echo this theme.

This music should float effortlessly, with peaceful serenity. If the tempo is too fast, the Eighth Notes scramble and the mood is broken; if the tempo is too slow, the music bogs down and becomes mournful. Try about 40 = 𝅗𝅥 .

Fraction Anthem: The disciples knew the Lord Jesus

Antiphon
Cantor, then all

𝅗𝅥 = 60

The dis - ci - ples knew the Lord _ Je - sus ___ in the break - ing _

Fine Verses

___ of the bread.

1. The bread which we break, Al - le - lu -
2. One bo - dy are we, Al - le - lu -

All repeat Antiphon

ia, is the com - mun - ion of the Bo - dy of Christ.
ia, for though _ ma - ny we share one ___ bread.

Setting: Jack Warren Burnam (b. 1946)
© 1986 Jack Warren Burnam

This lovely setting is another example of Jack Burnam's ability to write fine congregational music. The vocal line sings itself; all that is required of the musician is to provide a cushion of clear, unobtrusive sound and a gentle, steady pulse (about 60 = 𝅗𝅥). It should be noted that the fermata (hold sign) in measure 8 applies only to the final singing of the antiphon, after the second verse. In that case, the fermata is there to indicate that the final chord consists of all the Whole Notes and the Half Note middle C of the alto part; the two Quarter Notes of that line have been put in parenthesis to indicate that they belong to the singing of the verses. I would also say that I do not find it necessary to interpret the fermata as a "hold" sign on the final chord; Mr. Burnam has written the music so well that the ritardando is already present in the reduced motion of the longer note values, causing a full Whole Note to be quite sufficient at the end.

The twenty-fourth chapter of Luke's Gospel tells the story of the appearance of the unrecognized Jesus as the disciples walked to Emmaus. It was only as he took the bread, blessed it, and broke it that their eyes were opened in recognition. Eucharistic Prayer C recalls this, asking that our eyes may always be opened to see God at work in the world, just as the Baptismal Covenant requires us to seek the living Christ in all people.

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Fraction Anthem: The disciples knew the Lord Jesus

♩ = 60

Cantor or Choir

The dis - ci - ples knew the Lord Je - sus in the break - ing of the

All

bread. The dis - ci - ples knew the Lord Je - sus in the

Cantor or Choir

break - ing of the bread. The bread which we break, al - le -

All

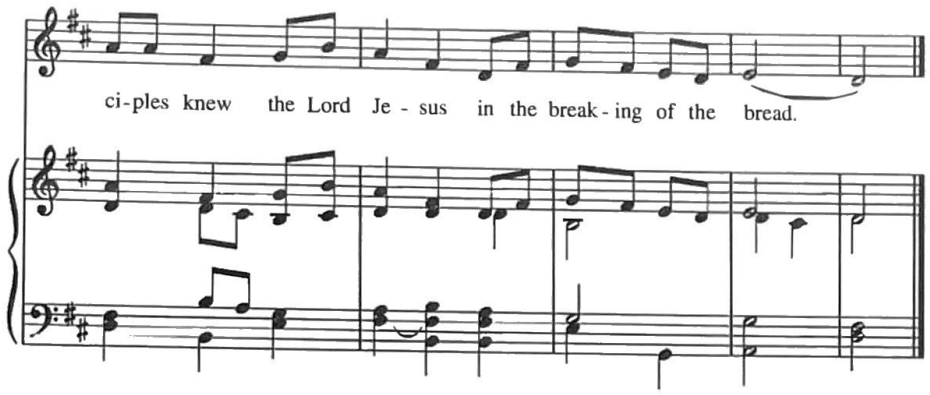
lu - ia, is the com - mun - ion of the bod - y of Christ. The dis -

Cantor or Choir

ci - ples knew the Lord Je - sus in the break - ing of the bread. One

All

bo - dy are we, al - le - lu - ia, though ma - ny we share one bread. The dis -

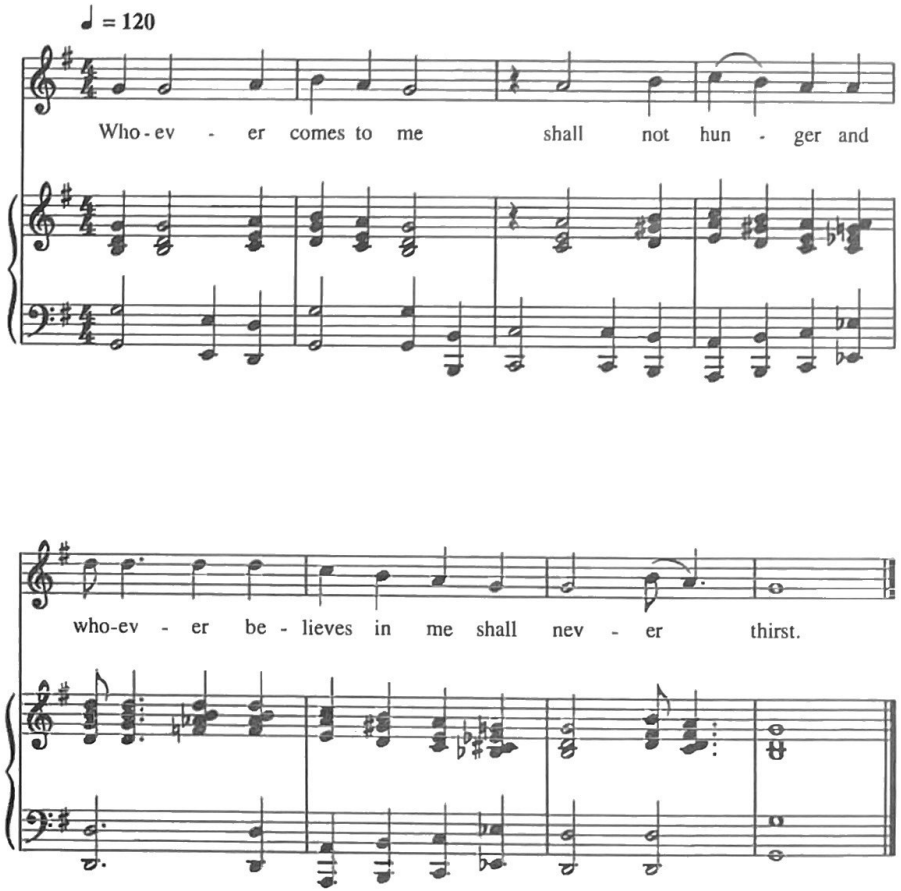


Setting: Mark Sedio (b. 1954)
© 1996 Mark Sedio

Mark Sedio, Cantor at Mt. Olive Lutheran Church in Minneapolis and member of the faculty at Luther Seminary in St. Paul, is one of the most widely-published church composers of our generation. His works appear in the prestigious catalogues of Selah, Concordia, Augsburg, AMI, and MorningStar. Mark was one of the composers approached directly by the Hymnal Committee; we sent him this text, and he replied with this gratifying music.

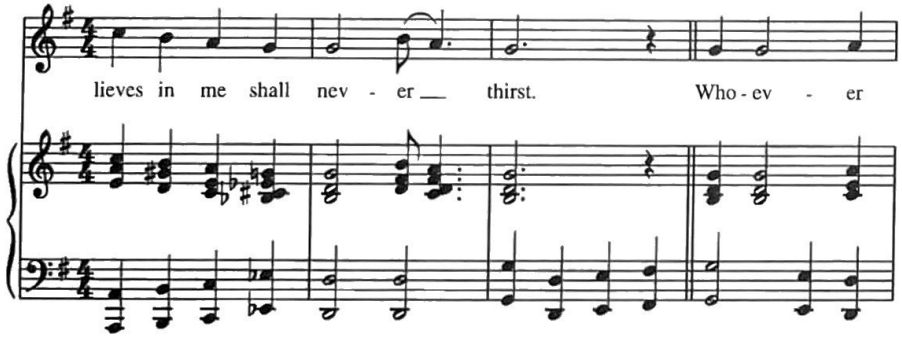
It is simple, direct congregational music. When I mentioned its sense of beatific peace, Mark attributed that to his having attended to this project at Holden Village, a Lutheran Retreat Center in the Cascades near Seattle. Let something of that serenity inform your performances of it, and the refrain will seem like a lifelong friend. Try the "heart pulse" tempo of 60 = ♩ ; the goal is to keep the motion moving forward without any sense of urgency or tension.

Fraction Anthem: Whoever comes to me



Setting: Carl Haywood (b. 1949), from *Fraction Anthems, Canticles, and Chants*
© 1997 Carl Haywood

In contrast to his quiet simplicity in "Those who eat my flesh" (see 873), Carl Haywood's "Whoever comes to me" is extroverted Gospel music; similarly, whereas "Those who eat my flesh" works well on any keyboard instrument, this begs for the resonant percussiveness of the piano. This is not mystical, atmospheric communion music; it is bold proclamation which claims the promises of John 6:35, and it should be played and sung with full confidence. In true Gospel style, it should be repeated at least once, and possibly more, depending on the ability of the musicians to improvise in the style and to keep the energy high. A "walking bass" on the last chord will automatically lead the congregation back to the beginning without direction.



Try about 120 = ♩, which helps to realize the composer's original marking "Repeat, With Verve!"

Canticles

General Notes on Canticles:

The word "canticle" means song; our word comes from the Latin *canticulum,* a diminutive of *canticum* (song). Through use, it has come to mean a song of praise, most often derived from scripture, but, as in the case of *Te Deum,* that is not always true; it is usually not from the Psalms, but, in the cases of *Venite* and *Jubilate* (Psalms 95 and 100), that is not always true, either. What is true in every case is that these songs of prayer and praise have enriched Christian devotions for centuries. In the Eastern Church, nine "odes" or canticles were prescribed for daily use at *Orthros* (Greek for "dawn"), the office which corresponds to Western Matins, Lauds, and Morning Prayer. As the monastic Offices took shape in the Roman Breviary, certain canticles began to be fixed for use at specific times: *Benedictus* (Canticle 16, The Song of Zechariah) at Lauds, *Magnificat* (Canticle 15, The Song of Mary) at Vespers, and *Nunc dimittis* (Canticle 17, The Song of Simeon) at Compline. In addition, *Te Deum* is often found in local customaries, such as Sarum Use, which includes it on Sundays at Matins, except during Advent and Lent.

When Thomas Cranmer compiled the first Book of Common Prayer (1549), he drew upon these rich resources in making what we now know as The Daily Offices of Morning Prayer and Evensong. Put simply, Morning Prayer was a conflation of Matins, Lauds, and Prime, while Evensong drew from Vespers and Compline. Thus, *Benedictus* from Lauds and *Te Deum* from Matins were specified for Daily Morning Prayer (using *Benedicite omnia opera Domini,* Canticle 12, as a Lenten replacement for *Te Deum*), while *Magnificat* from Vespers and *Nunc dimittis* from Compline were the invariable canticles for Evensong. The struggles of the Church to deal with this heritage under Puritan influence is well documented elsewhere, but it is sufficient here to say that by the time of The Book of Common Prayer (1928), Cranmer's original pattern was clearly visible, if not completely intact.

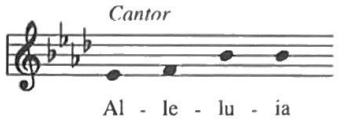
It remains one of the chief glories of The Book of Common Prayer (1979) that this heritage has been both preserved and enlarged. The addition of so many new canticle possibilities was simply breath-taking. In addition to traditional canticles of previous Prayer Books, these new texts were added: *Cantemus Domino,* Canticle 8, The Song of Moses; *Ecce Deus,* Canticle 9, The First Song of Isaiah; *Quærite Dominum,* Canticle 10, The Second Song of Isaiah; *Surge, illuminare,* Canticle 11, The Third Song of Isaiah; *Kyrie Pantokrator,* Canticle 14, A Song of Penitence; *Dignus es,* Canticle 18, A Song to the Lamb; and *Magna et mirabilia,* Canticle 19, The Song of the Redeemed. At the same time, *Gloria in excelsis* was also added to the roster of canticles, making it available for use at both the Eucharist and the Daily Office. As an intermediate step, The Standing Commission on Church Music issued *The Book of Canticles: Church Hymnal Series II* in 1979. This was a powerful publication which the long-awaited arrival of *The Hymnal 1982* both completed and amplified.

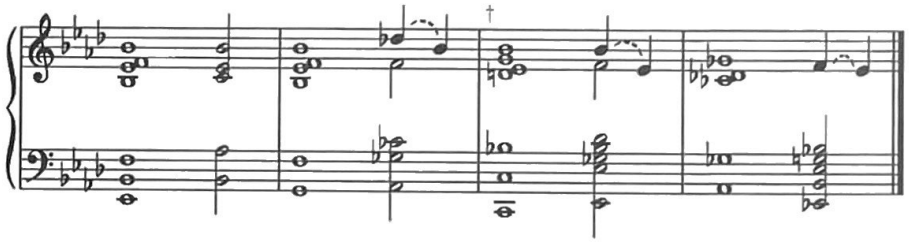
Not only did *The Hymnal 1982* contain a variety of plainsong and Anglican chant settings, but it also included a number of contemporary "through-composed" settings in which the composer has given every verse its own setting rather than relying on a formula (such as Anglican chant) which is adapted for each verse. Some of those, such as John Rutter's *Benedictus es, Domine,* S-236, and Ronald Arnatt's *Nunc dimittis,* S-260, were commissioned by the SCCM especially for that Hymnal.

The committee for this hymnal has sought to continue that sterling example, expanding it to include even more musical styles. Thus, we have a range of settings, from Gospel to Anglican chant, from renaissance *alternatim* to renewal music, from Jazz to Ralph Vaughan Williams. As a conscious part of this variety, we have included several metrical settings to hymn tunes which are both familiar and new. The heritage of metrical psalmody is at least as old as the Reformation, but here it is applied to canticle texts rather than to the Psalms. Thus the standard text of "Christ our Passover has been sacrificed for us" becomes, under the deft hands of Carl Daw, "God's Paschal Lamb is sacrificed for us." Where the Daily Office is sung, these settings offer truly rich possibilities, and the tables of "Suggested Canticles" on pp. 144-5 of the Prayer Book will be helpful guides. Where the Eucharist is the community's normative liturgy, "A Canticle Use Chart" at S-355 in the Accompaniment Edition, Volume I, Service Music, of *The Hymnal 1982* will be an invaluable companion.

Christ our Passover

Pascha nostrum





Cantor Alleluia

All Christ our Passover has been sacrificed for **us**;
therefore let us keep the **feast**,
Not with the old leaven, the leaven of malice and **e-vil**,
but with the unleavened bread of sincerity and truth. Alle-**lu-ia**.

Christ being raised from the dead will never die a**gain**;
death no longer has dominion over **him**.
The death that he died, he died to sin, once for **all**;
but the life he lives, he lives to **God**.
† So also consider yourselves dead to **sin**,
and alive to God in Jesus Christ our Lord. Alle-**lu-ia**.

Christ has been raised from the **dead**,
the first fruits of those who have fallen a**sleep**.
For since by a man came **death**,
by a man has come also the resurrection of the **dead**.
† For as in Adam all **die**,
so also in Christ shall all be made alive. Alle-**lu-ia**.

Setting: Dorothy J. Papadakos (b. 1960)
© 1996 Dorothy J. Papadakos

Dorothy Papadakos is the brilliant organist of the Cathedral Church of St. John the Divine, New York City; among her many gifts as a musician are specialities in both jazz and improvisation. Drawing on her jazz background, she wrote this simplified Anglican chant tune for St. John the Divine, where it is used throughout the year (except in Advent and Lent) for singing the Psalm of the eucharistic proper. The wonderful timbres of the chords are like vibrant colors, laid unmixed, side by side, to interact with each other and to enliven their context. It is an ideal vehicle for the Easter Invitatory, "Christ our Passover," which is required in place of *Venite* or *Jubilate* at Morning Prayer during Easter Week, and which may also be used there throughout The Great Fifty Days of Easter until the Day of Pentecost.

It should be introduced by a cantor, singing the plainsong "Alleluia." In a great space, such as St. John the Divine, or where there is an organist skilled in improvisation, a brief fanfare in the chromatic style of the chant would be exactly right to set the mood. The chant itself should be sung in unison, with the organ providing the harmony and appropriate color through registration. Where there is choral leadership, the congregation should be encouraged to sing boldly, with verve, wonder, and a sense of exaltation. Under those circumstances, the organist can continue to stoke the energy of the singers with mixtures and reeds.

The text has been arranged in three "paragraphs," corresponding to the three occurrences of the tune. Normal type corresponds to the Whole Note reciting tones, with the bold-face syllables corresponding to the endings of either Half Notes or two Quarter Notes. Where there is only one syllable of the ending to fit with two Quarter Notes, it is sung on both (e.g., "therefore let us keep the **feast**"). The dagger sign "†" by the words and over measure 3 indicates that the second half of the chant tune (measures 3-4) must be used again for those words. It is true that the eight verses of *Pascha nostrum* would also fit four singings of the tune, but that would spoil the division into three clear groups.

Christ our Passover

Pascha nostrum

(metrical paraphrase)

Descant

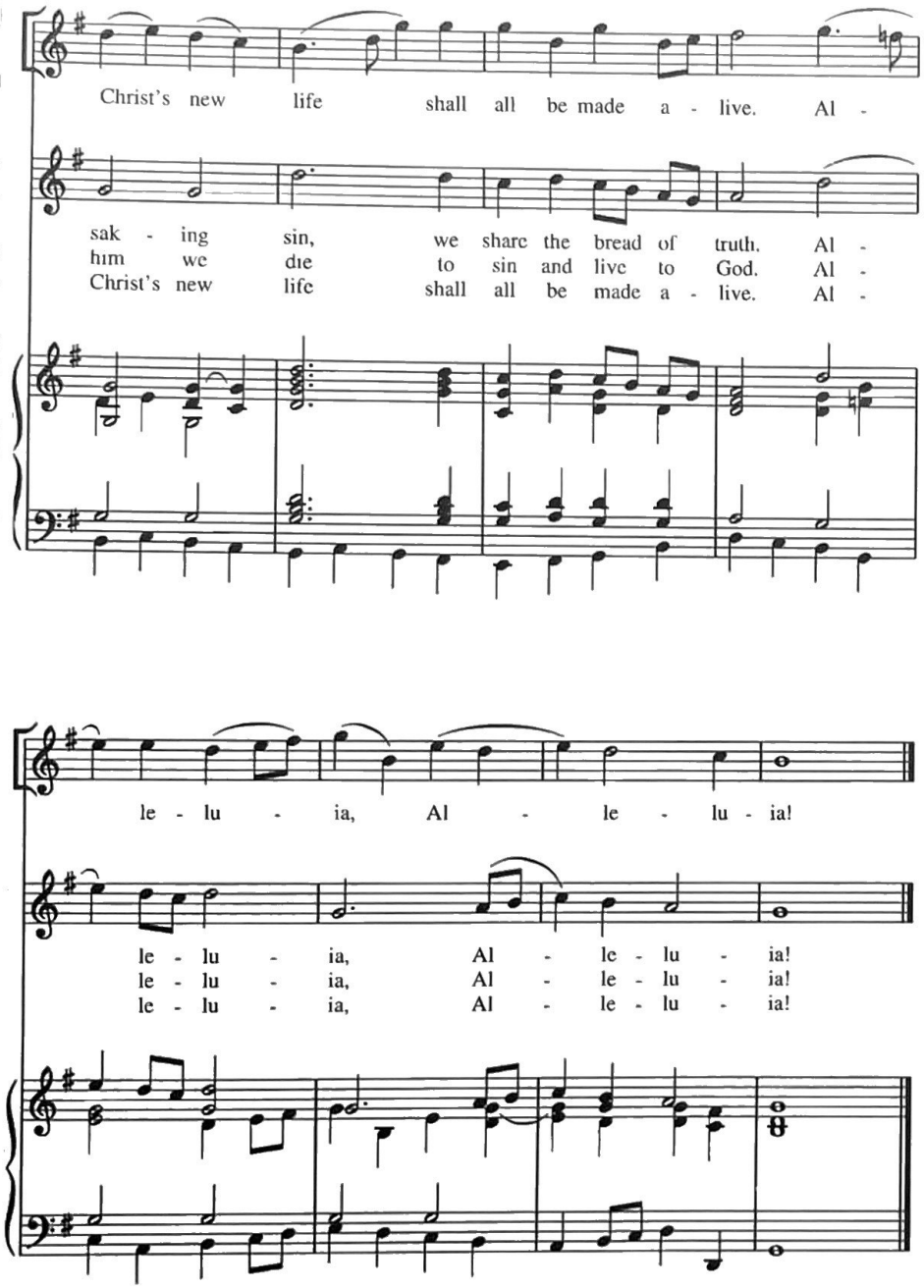
3. In Christ we see the first fruits of the dead:

1. God's Pas - chal Lamb is sac - ri - ficed for us;
2. Now Christ is raised and will not die a - gain;
3. In Christ we see the first fruits of the dead:

♩ = 60

though Ad - am's sin had doomed all flesh to die, in

There - fore with joy we keep the Eas - ter feast; for -
death has no more do - min - ion o - ver him; Through
though Ad - am's sin had doomed all flesh to die, in



Words: Carl P. Daw, Jr. (b. 1944) © 1987 Hope Publishing Co., Carol Stream, IL, 60188. All rights reserved. Used by permission.
Music: *Sine Nomine,* Ralph Vaughan Williams (1872-1958) © Oxford University Press; desc. Alec Wyton (b. 1921), © Paraclete Press
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The venerable practice of making poetic paraphrases of prose texts took on new life during the Reformation, as metrical Psalms gave birth to modern hymnody. Many of the early examples are more than mere historical curiosities; we still use and cherish some of Martin Luther's great metrical versions, such as "A mighty fortress" (*Ein fest' Burg* from Psalm 46) and "Christ the Lord is risen again!" (*Christ ist erstanden* from the Latin hymn *Victimæ Paschali laudes*). At its worst, metrical paraphrase can rob the original of both beauty and meaning; at its best, it can actually amplify the text. This metrical paraphrase of *Pascha nostrum* by Carl Daw falls into the latter category. Whereas the original text has arcane references to leavened and unleavened bread,

> Not with the old leaven, the leaven of malice and evil, *
> but with the unleavened bread of sincerity and truth.

this paraphrase allows Fr. Daw to speak much more directly to the uninitiated by saying, "Forsaking sin, we share the bread of truth."

The usefulness of this text is enhanced by its pairing with Ralph Vaughan Williams's great tune *Sine Nomine,* originally written for the All Saints' hymn "For all the saints." Alec Wyton's fine descant is an added bonus. A simplified accompaniment for this tune may be found at 775.

The First Song of Isaiah

Ecce, Deus

Canticle 9

Refrain

♩ = 50–56

I will trust in the Lord, I will trust in the

Lord, who's my sure de - fense and my friend.

Surely, it is God who **saves me;** *
I will trust in him and not be **afraid**
For the Lord is my stronghold and my sure de**fense,** *
and he will be my **Savior.** *Refrain*

Therefore you shall draw water with re**joicing** *
from the springs of sal**vation.**
And on that day you shall **say,** *
Give thanks to the Lord and call upon his **Name;** *Refrain*

Make his deeds known among the **peoples;** *
see that they remember that his Name is **exalted.**
Sing the praises of the Lord, for he has done great **things,** *
and this is known in all the **world.** *Refrain*

Cry aloud, inhabitants of Zion, ring out your **joy,** *
for the great one in the midst of you is the Holy One of **Israel.**
Glory to the Father, and to the Son, and to the Holy **Spirit:** *
as it was in the beginning, is now, and will be for ever. **Amen.** *Refrain*

Setting: Music and refrain words by Carl Haywood (b. 1949),
from *Fraction Anthems, Canticles, and Chants*
© 1997 Carl Haywood

One of the highest priorities of *Lift Every Voice and Sing II* was to provide liturgical music "reflective of the black musical idiom." When faced with providing gradual Psalm settings to honor that concern, the Service Music Editor, Dr. Carl Haywood, had the happy inspiration of combining refrains in Gospel style with simplified Anglican chant. In addition to using simplified Anglican chant tunes from *The Hymnal 1982* (S-413 and S-415), new tunes were also composed for *LEVAS II.* Among the best were those composed by Haywood himself; their juicy, post-Impressionist chords, filled with jazz "blue notes," not only continue the idiom of the refrain, but they also transform the idiom of chant.

Since the Editorial Board of *LEVAS II* had determined through surveys that "almost all black parishes are eucharistically centered," the most pressing need for service music was to provide the mass settings which had not been a part of *LEVAS I.* In the years since the publication of *LEVAS II,* the lack of canticle settings has, itself, proved to be an important concern. In response, the committee for this hymnal asked Dr. Haywood to complete the work begun in *LEVAS II* by providing office canticles in this style. In response, he supplied an entirely new collection of compositions, *Fraction Anthems, Canticles, and Chants,* of which four Canticles are included: this one, 883: Canticle 11, The Third Song of Isaiah (Surge, *illuminare*), 886: Canticle 13, A Song of Praise (*Benedictus es, Domine*), and 895: Canticle 19, The Song of the Redeemed (*Magna et mirabilia*).

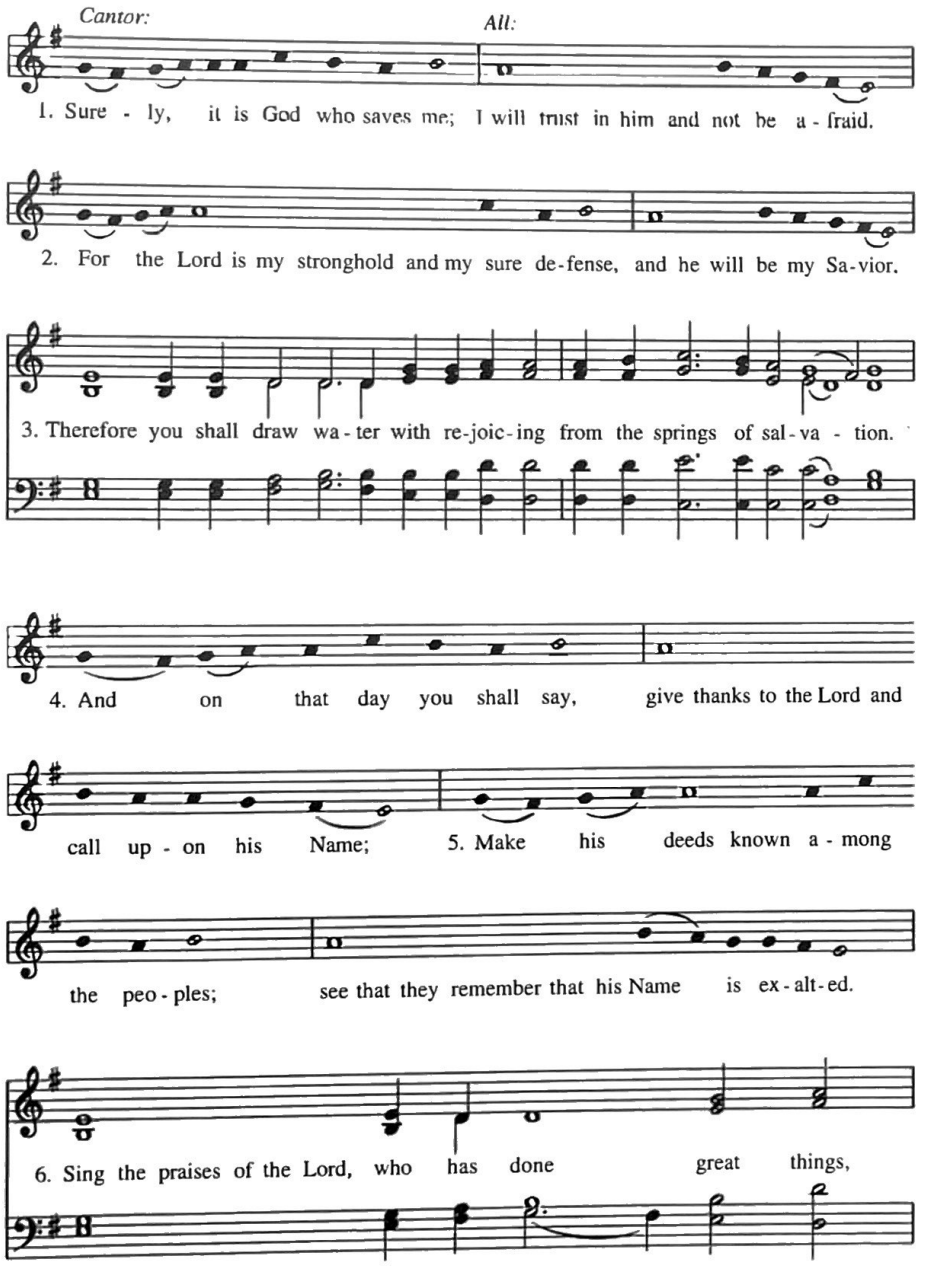
The same performance practice obtains in all of them. The refrain is sung before and after each group of verses; the verses are sung to simplified Anglican chant. The chant may be sung in unison, with everyone singing only the soprano line, or those who prefer may also sing in harmony. The "Whole Notes" are reciting tones, and the stemless "Quarter Notes" are the endings which are sung to the syllables of the text in bold type. In addition to this straightforward manner, other options are available: the refrain may be entirely omitted, and only the chant tune may be sung; the chant tunes are interchangeable and may be switched to provide either variety or uniformity (transposing where needed).

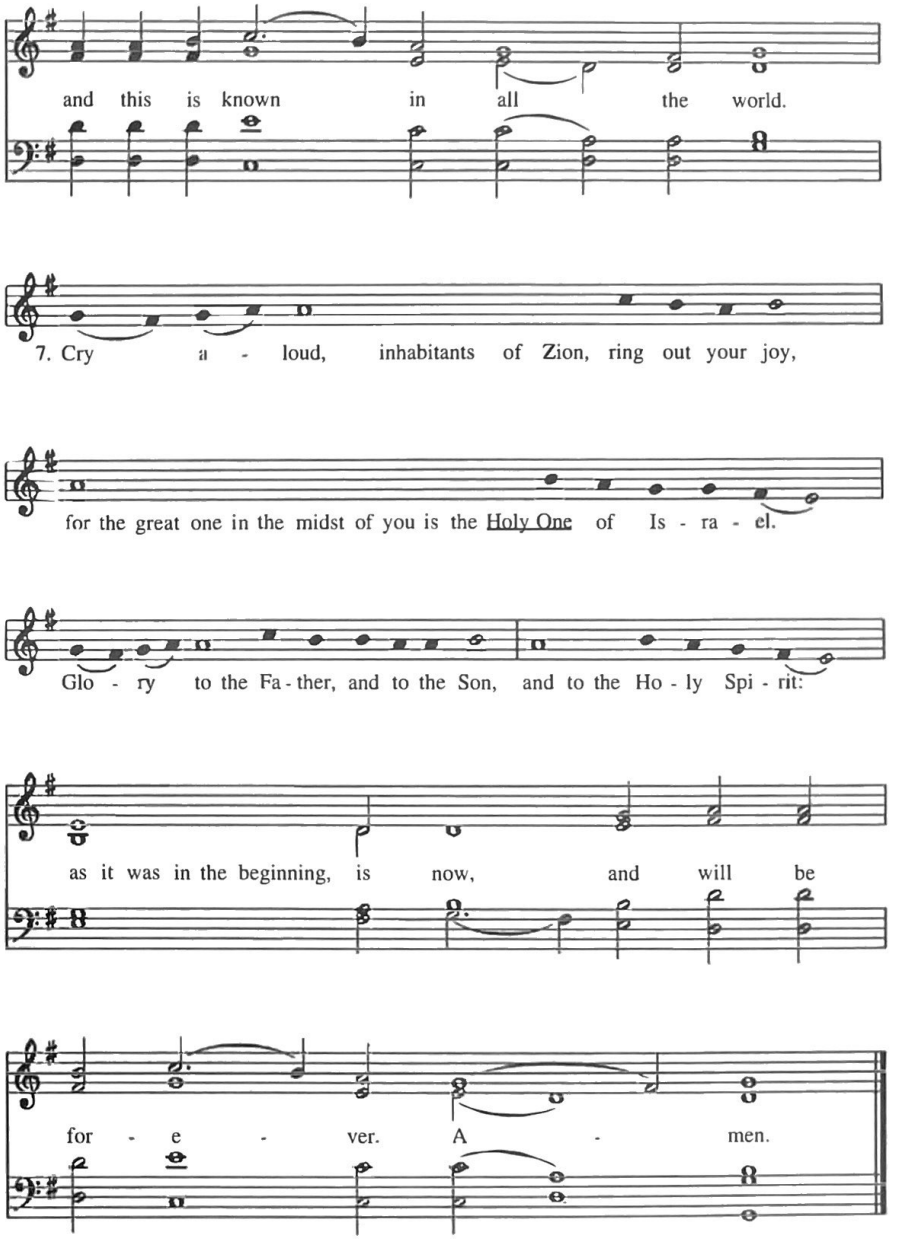
Both the text and the tune of this refrain come from the spiritual of the same name (see Dr. Haywood's arrangement at 193 in *LEVAS II*). It needs a steady ♩ pulse (somewhere in the 50 to 56 = ♩ range). Making the transition from chant rhythm back into the refrain is more easily accomplished if the last syllable of the verse before the refrain is treated as a ♩ in the rhythm and tempo of the refrain.

The First Song of Isaiah

Ecce, Deus

Canticle 9





Setting: Tone 7, polyphony alternatim after Leonhard Schroeter (c.1532-c.1601)
arr. Fred Goff (b. 1952)
© 1984 All Saints' Company

Alternatim, the regular alternation of plainsong with another style of music in the same piece, was a favorite device of church musicians from the beginnings of polyphony through the baroque. It allowed the timeless beauty of chant to exist side-by-side with the best music produced by the best composers of the day. The great Tudor church musicians, from Shepherd and Taverner through Byrd and Tallis, wrote some of their finest polyphony to be sung in alternation with the proper chant of the day. Much of John Redford's keyboard music and both of Couperin's organ masses were written to be used in this fashion.

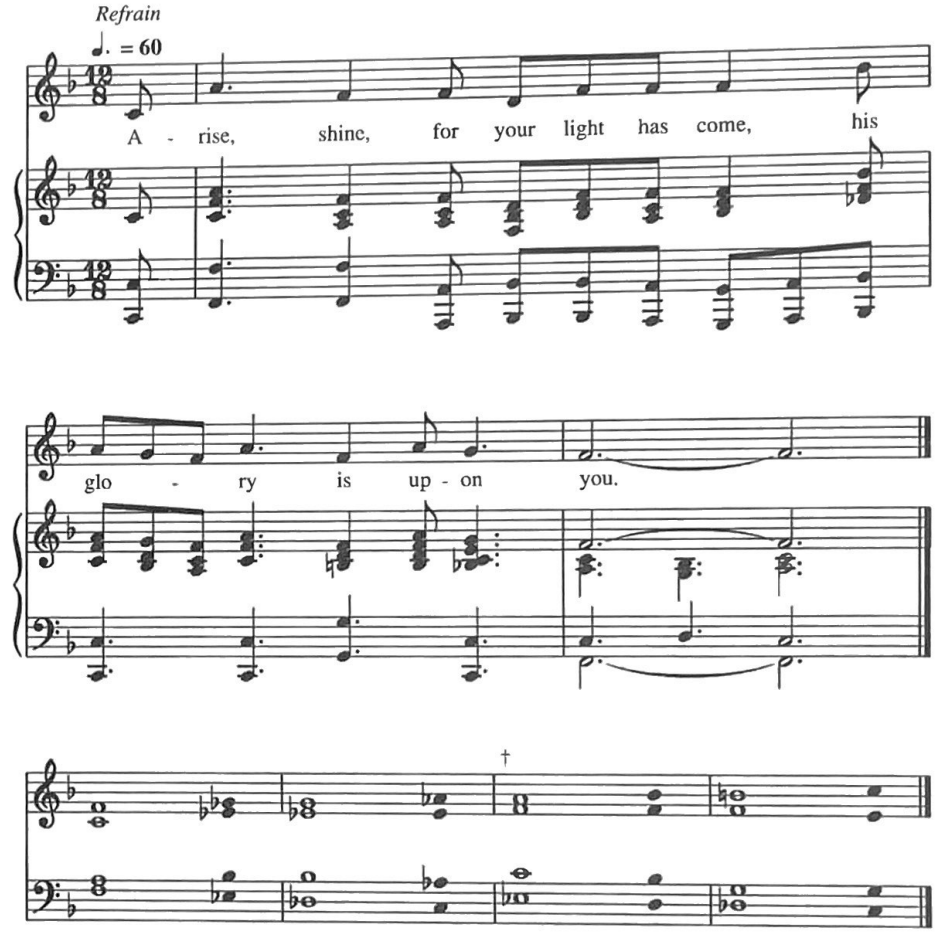
Fred Goff, now Director of Music at St. James' Parish in San Francisco, made this setting for use at St. Gregory Nyssen during his twelve-year tenure there as Director of Music. It combines the melodic formulæ for Tone VII with a polyphonic phrase from a setting by Leonhard Schroeter of *Allein Gott in der Höh sei Ehr,* Nikolaus Decius's metrical version of the *Gloria in excelsis.* It offers many exciting possibilities for use in liturgy since both trained and non-trained singers can participate equally; everyone may sing the unison line of the plainsong, and either the choir alone or all who wish may sing the four-part harmony of the alternating verses.

There are only a few further issues of performance. In the plainsong verses, note that the next-to-the-last note in each half verse is a "single" rather than a "double." In the second half of the first verse, for example, most people will, unfortunately, tend to give equal time to both notes on "-fraid." The syncopation which results from the longer note following the accented shorter one is highly desirable: it gives life and vitality, whereas the two doubles stop the forward motion. In the harmony verses, the Half Note is the unit of value, receiving a single pulse comprise of two Quarter Notes; the Whole Notes, however, represent both reciting tones and "doubles" for important cadences. As reciting tones, they take only as much time as good speech rhythm requires to intone "Therefore," "Sing the praises of the Lord," and "as it was in the beginning." Finally, a subtle connection between the flexible, but basic pulse of the chant and the regular beat of the harmony verses should be sought; it will appear to those who live into this music.

The Third Song of Isaiah

Surge, illuminare

Canticle 11



Arise, shine, for your light has **come,** *
and the glory of the Lord has dawned up**on you.**
For behold, darkness covers the **land;** *
deep gloom enshrouds the **peoples.** *Refrain*

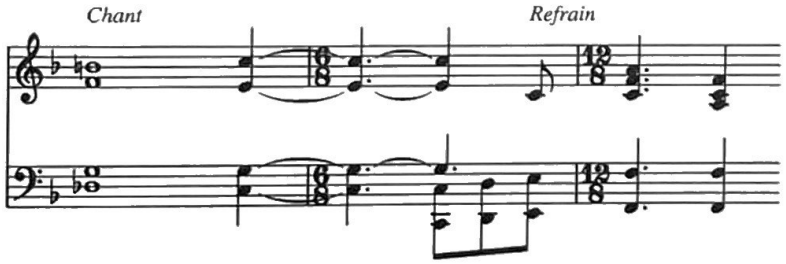
But over you the Lord shall **rise,** *
and his glory will appear up**on you.**
Nations will stream to your **light,***
and kings to the brightness of your **dawning.** *Refrain*

Your gates will always be **open;** *
by day or night they will never be **shut.**
They will call you, The City of the **Lord,** *
The Zion of the Holy One of **Israel.** *Refrain*

Violence will no more be heard in your **land,** *
ruin or destruction within your **borders.**
You will call your walls, Sal**vation,** *
and all your portals, **Praise,**
† The sun will no more be your light by **day;** *
by night you will not need the brightness of the **moon.** *Refrain*

Setting: Music and refrain words by Carl Haywood (b. 1949),
from *Fraction Anthems, Canticles, and Chants*
© 1997 Carl Haywood

The circumstances which led to this Canticle setting are detailed above at 881, as are the general directions for the singing of pieces in this style. Only a few things need to be said about this setting in particular. The first is that because there are an uneven number of verses, it is necessary to sing the final verse ("The sun will no more...") on the second half of the chant; this is indicated by the dagger ("†") both by the verse and over the third measure of the chant. The second is that compound meters, such as the 12/8 of this refrain, in Gospel style have a particular rhythmic feeling that is best described as a floating bounce; the general affect of this refrain should be expansive and exalted rather than fast and snappy (about 60 = ♩.). Making the transition from the chant to the refrain is easy if the idiomatic walking bass pattern is used:



Finally, it will be noted that both 881 and 883 are in the key of F Major. Dr. Haywood has suggested that the simplified Anglican chant tunes for them are interchangeable, so that a congregation learning these canticles may use only one chant tune for both until they are ready to expand their repertoire.

A Song of Creation

884

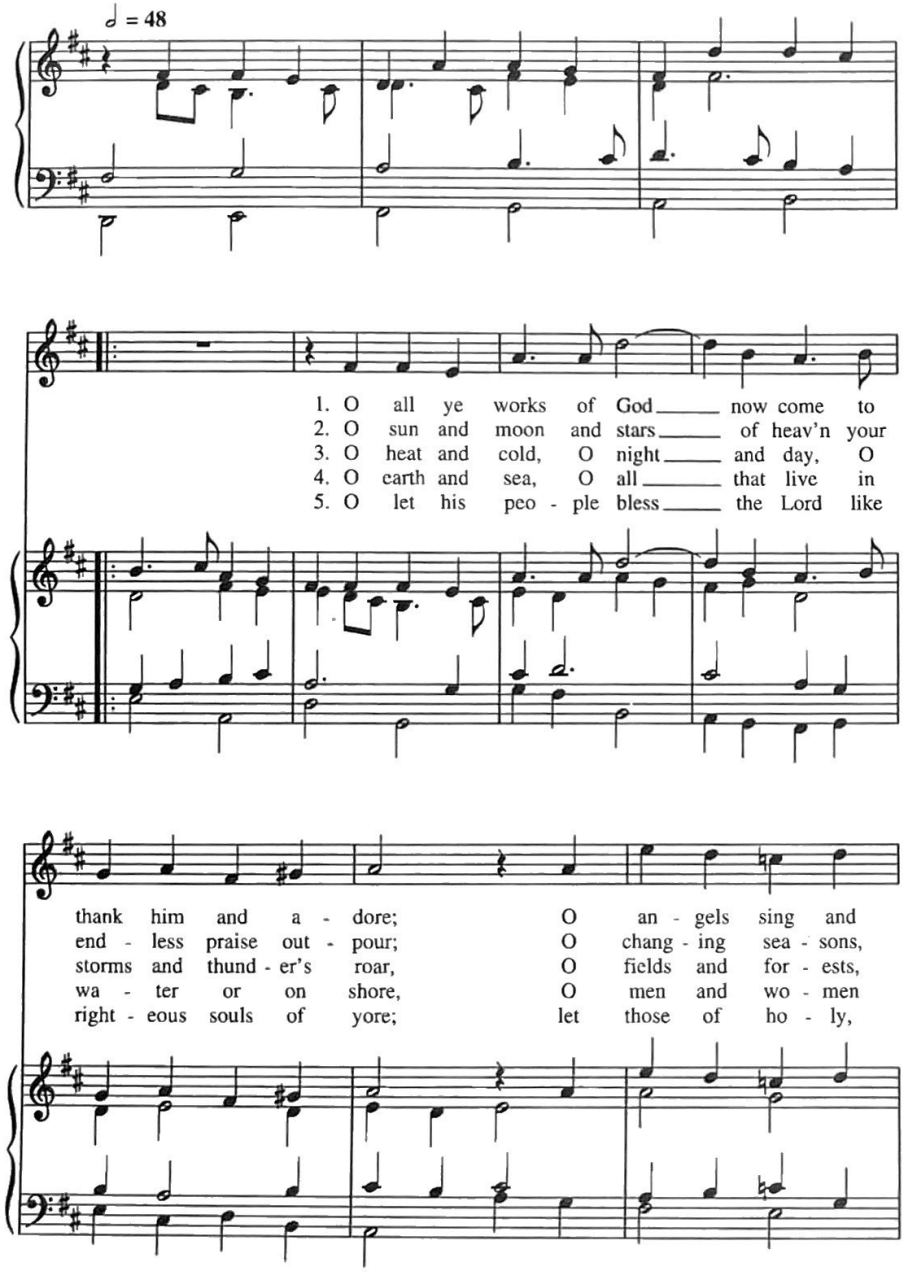
Benedicite, omnia opera Domini

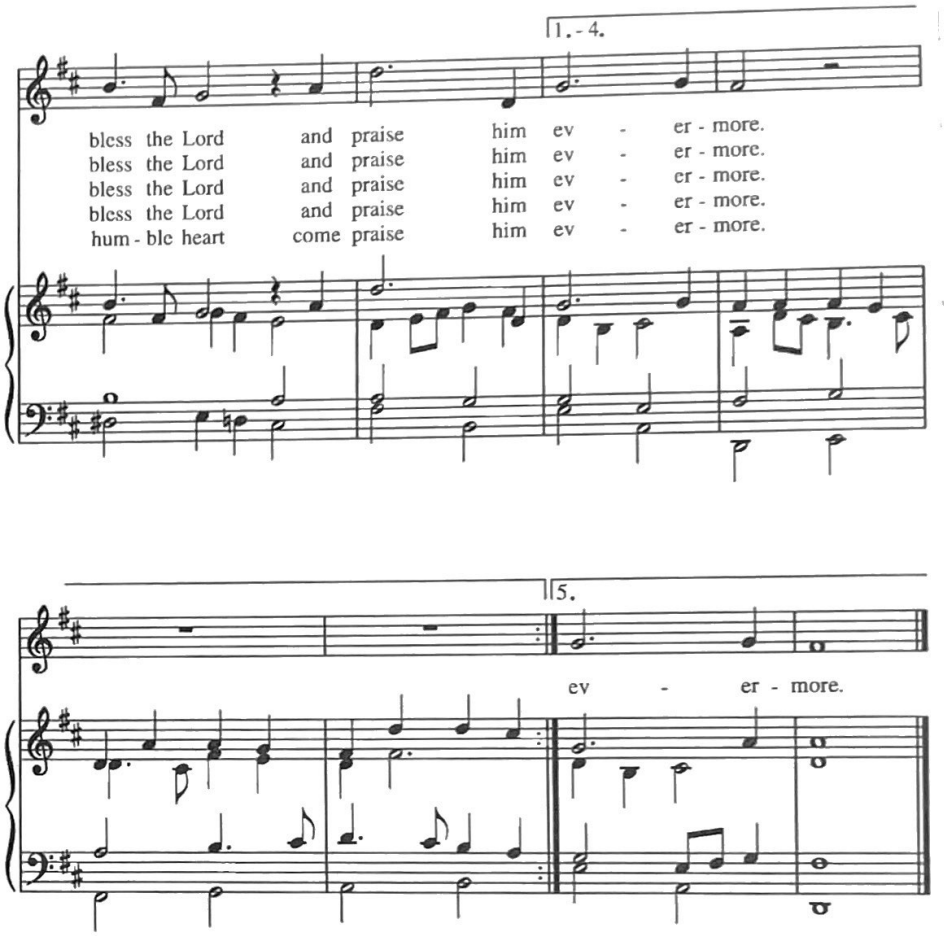
Canticle 12 (metrical paraphrase)

F. Bland Tucker began work on this metrical version of Canticle 12 in the late 1970s for the Hymnal Supplement *Hymns III* [see the General Notes to Canticles as well as 880 above for a discussion of metrical canticles]. The work was completed after several stages of revision for use in *The Hymnal 1982,* where it was paired with *Irish,* which Ray Glover (editor of that hymnal) describes as "a robust eighteenth-century tune." Because this fine creation text merits abundant use, it was included here as a metrical canticle to a very different tune by Thaddeus Cavuoti (q.v. above at 865).

This tune began life as an extended anthem for Mr. Cavuoti's combined choirs at Christ Church, Rockville, Maryland (hence the tune name *Rockville*). According to his description, he needed a piece which would show the children's choir, as well as the renewal music group and the parish choir, to their best advantage. The wide scope of Fr. Tucker's text suggested itself, and what is now this hymn tune emerged as the central theme. It was only after the call for submissions to this hymnal went out that it occurred to Cavuoti to extract the tune and present it in this form. It is remarkably successful as a tune; its expansiveness makes a broad canvas upon which to present the long text, and the same expansiveness allows it to be sung with great contrast, making some stanzas gentle and cool, while others are filled with passion and intensity. The ♩ is the basic pulse, which moves with steady purpose at about 48 MM. As with the *Mass of St. Columba,* the anthem version is available from Berkshire Music Publishing by writing Mr. Cavuoti at The Landon School, 6101 Wilson Lane, Bethesda, MD 20817.

(884)





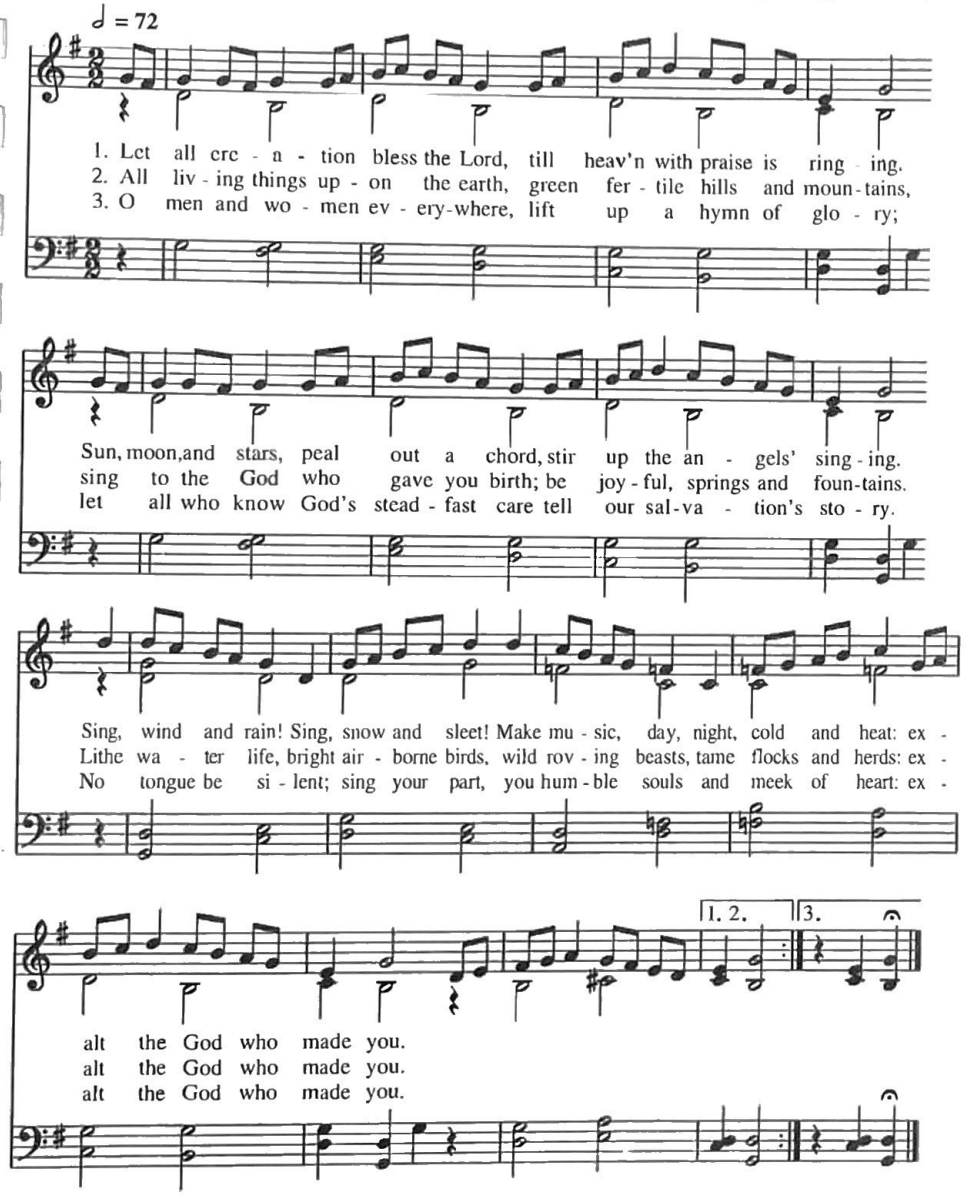
Words: F. Bland Tucker (1895-1984) © Church Pension Fund
Music: *Rockville* Thaddeus P. Cavuoti (b. 1955)
© 1995 Thaddeus P. Cavuoti

885

A Song of Creation

Benedicite, omnia opera Domini

Canticle 12 (metrical paraphrase)



Words: Carl P. Daw, Jr. (b. 1944); © 1989 Hope Publishing Co., Carol Stream, IL, 60188. All rights reserved. Used by permission.
Music: *Whitehead*, William Bradley Roberts (b.1947); © 1992 William Bradley Roberts
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Carl Daw's metrical version of Canticle 12, *Benedicite, omnia opera Domini,* neatly fits this long text into three stanzas that shimmer with life and brim with vitality. Each represents one of the three sections of the Canticle, citing just enough to stir memory's chords: "Sing, snow and sleet!" for "Frost and cold, ice and sleet, glorify the Lord" or "sing your part, you humble souls and meek of heart" for "You that are holy and humble of heart, glorify the Lord."

William Bradley Roberts's exhilarating tune *Whitehead* is an exact fit; he wrote it especially for this text and named it for two friends, Mel and Nancy Rader Whitehead. It was first published in Dr. Daw's collection of metrical canticles, *To Sing God's Praise* (Hope Publishing Company). Dr. Roberts has marked the score to be sung "Bright and lively (like a hoe-down)." The energy it kindles could easily get out of hand, and the accompanist will need to be very clear about communicating strong accents (no faster than 72 = ♩). The addition of a melody instrument (trumpet, oboe, flute) would allow the keyboard player to improvise detached chords to add to the general melée. The interlude is a great boon for giving the congregation plenty of time to breathe and launch the next stanza, but it must be played without ritard, since that would defeat its purpose and sap the singers' energy. It is also particularly important to play the final ending without ritard, but with a clear break on the quarter rest of the final stanza. The goal is to make this organ "A-men!" (or "So there!") as snappy as possible.

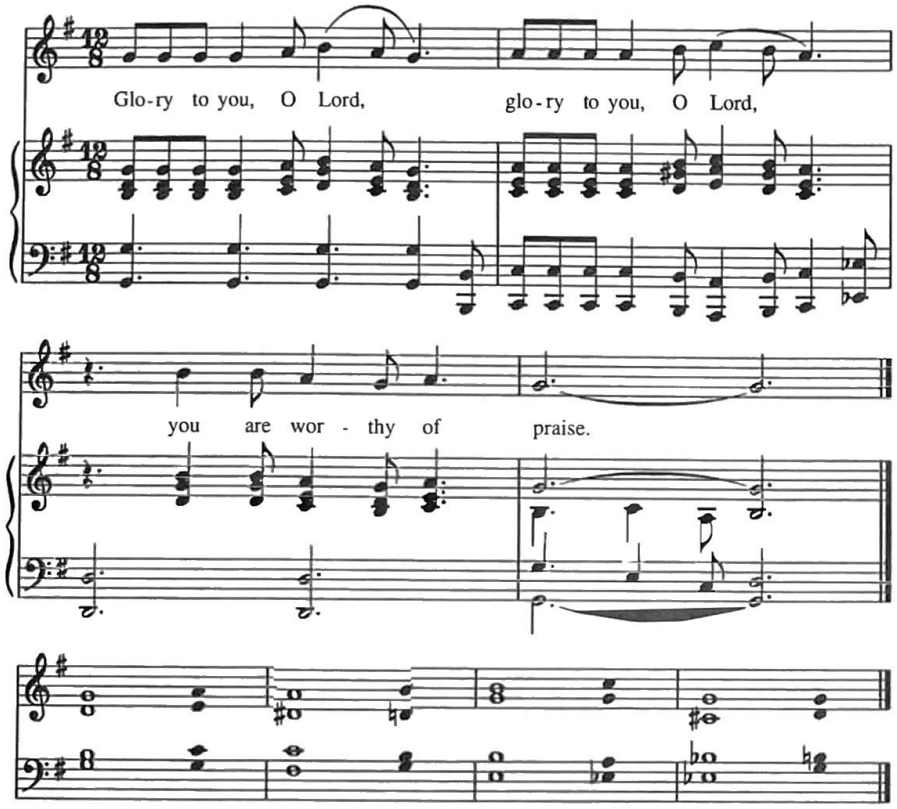
A Song of Praise

886

Benedictus es, Domine

Canticle 13

As with 883, the circumstances which led to this canticle setting are detailed above at 881, as are the general directions for the singing of pieces in this style. The same remarks about the 12/8 for 883 apply here, and a similar walking bass may also be used here to lead directly back into the refrain.



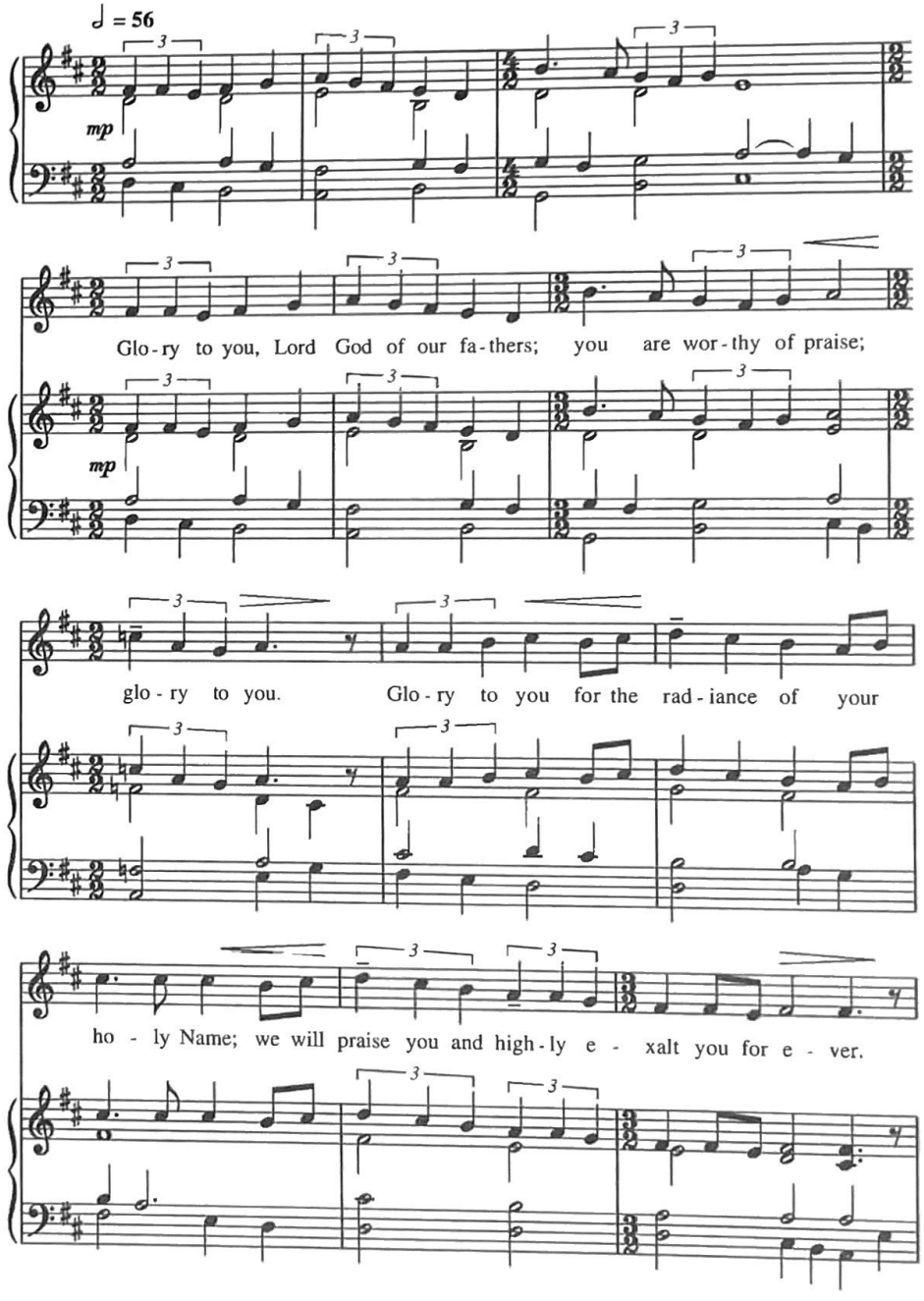
Glory to you, Lord God of our **fathers**;*
you are worthy of praise; glory to **you**.
Glory to you for the radiance of your holy **Name**;*
we will praise you and highly exalt you for **ever**. *Refrain*

Glory to you in the splendor of your **temple**;*
on the throne of your majesty, glory to **you**.
Glory to you, seated between the **Cherubim**;*
we will praise you and highly exalt you for **ever**. *Refrain*

Glory to you, beholding the **depths**;*
in the high vault of heaven, glory to **you**.
Glory to you, Father, Son, and Holy **Spirit**;*
we will praise you and highly exalt you for **ever**. *Refrain*

Setting: Music and refrain words by Carl Haywood (b. 1949),
from *Fraction Anthems, Canticles, and Chants*
© 1997 Carl Haywood

A Song of Praise
Benedictus es, Domine
Canticle 13



Glo-ry to you in the splen-dor of your tem-ple; on the throne of your ma-jes-ty,

glo - ry to you. Glo - ry to you, seat - ed be-tween the

Che - ru-bim; we will praise you and high - ly e - xalt you for e - ver.

Descant

Glo - ry to you Glo - ry to you,

Glo-ry to you, be - hold-ing the depths; in the high vault of hea - ven

mf

Glo - ry to you, Glo - ry to you, Glo - ry

glo - ry to you. Glo - ry to you, Fa-ther, Son, and Ho - ly

to you, we will praise you and high - ly e - xalt you.

Spi - rit; we will praise you and high - ly e - xalt you for e - ver.

Setting: Frank W. Boles (b. 1955)
© 1996 Frank W. Boles

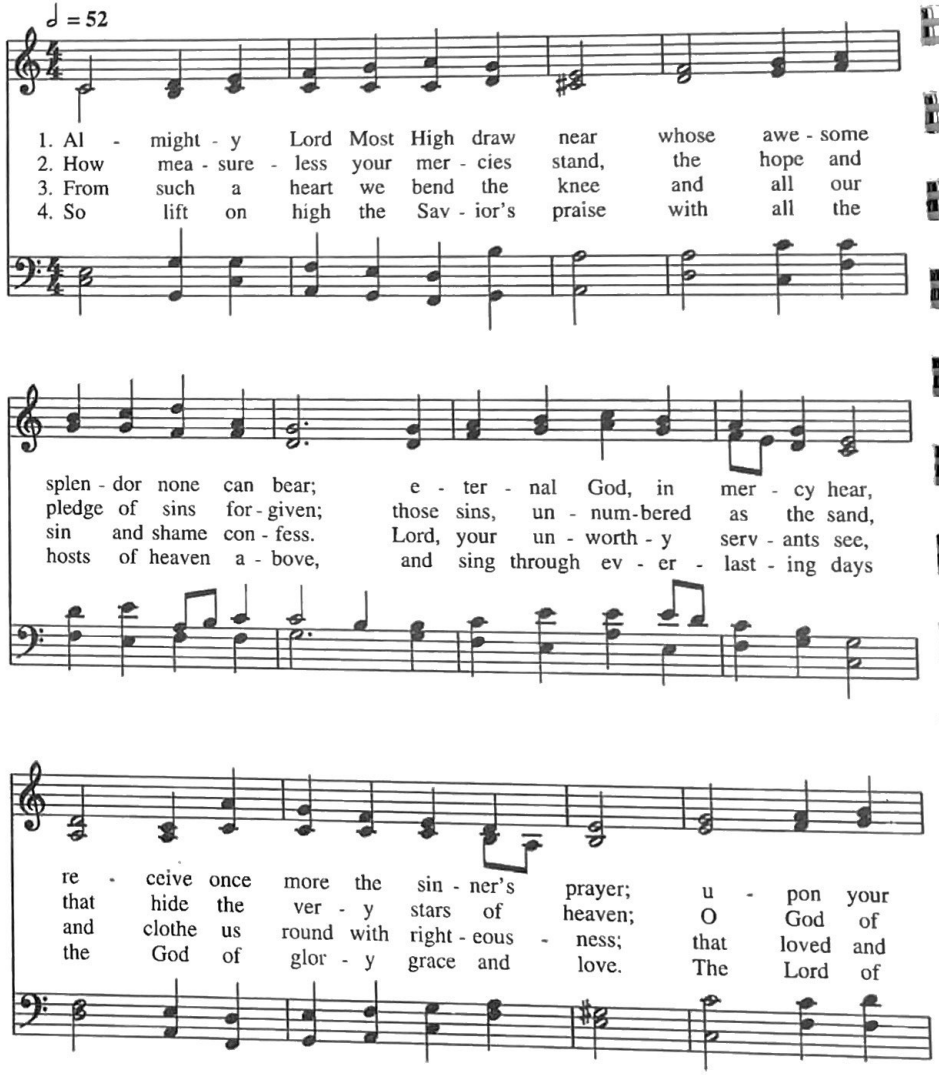
Frank Boles, for eighteen years the Organist and Director of Music at St. Paul's Church, Indianapolis, has achieved wide recognition for his fine choral training and conducting; recently, he has also garnered high praise for his choral composition. He is represented in this hymnal by two canticle settings (see also 892). Over the years, this text, *Benedictus es, Domine,* has been a favorite for through-composed settings among Anglican musicians; its recurring refrains give good opportunity for the use of unifying material, and its comparative brevity aids the task of achieving overall unity. Mr. Boles has actually combined the techniques of chant and through-composition here, using the form of a through-composed piece in which the chant practice of extended and contracted musical phrases is employed as needed. His gift for writing memorable music which wears well allows these features to come together in a setting which is easily learned and joyfully used.

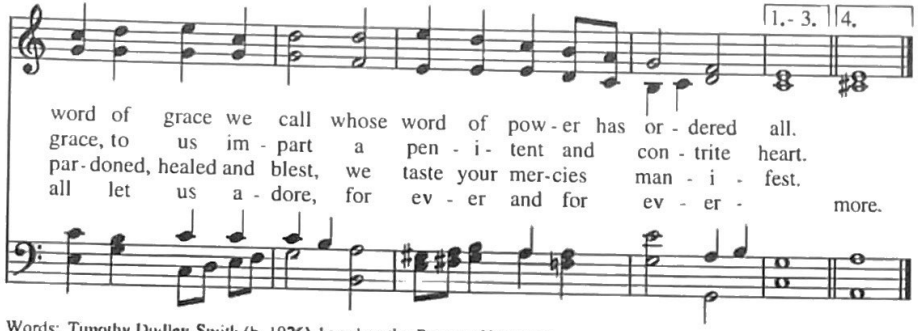
This canticle is a fine illustration of that; it began as an anthem for Mr. Boles's children's choirs at St. Paul's, but the congregation liked it so much that they have begun to sing it as a canticle. Its simple accompaniment is intentional, but those who have sung this with Mr. Boles know that he would not hesitate to use rich organ registrations or double the accompaniment on instruments (e.g., a flute and a cello). Similarly, the descant requires only a few high voices, and if beautiful high voices are not available, it may be played by a solo instrument or on the organ. Finding the right tempo for a given acoustical space needs some care; on the one hand, the text needs to be declaimed without scrambling, and the singers need to take good breaths at the ends of phrases. On the other hand, the piece needs to move with a gracious ease, which too deliberate a tempo will destroy. The composer suggests 𝅗𝅥 = 56. An introduction is included here from Mr. Boles.

A Song of Penitence

Kyrie Pantokrator

Canticle 14 (metrical paraphrase)





Words: Timothy Dudley-Smith (b. 1926), based on the *Prayer of Manasseh;*
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88.88.88
Music: *Keiser New*, Owen Burdick (b 1954); © 1996 Owen Burdick.
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A Song of Penitence, a compact version of the *Prayer of Manasseh,* first appeared as a canticle for Anglican liturgy in our 1979 Prayer Book. The text, Manasseh's act of penance for his grievous acts of apostasy, does not occur in our canon of scripture; it is, however, mentioned in 2 Chronicles 33:19

> [Manasseh's] prayer, and how God received his entreaty, all his sin and his faithlessness, the sites on which he built high places and set up the sacred poles and the images, before he humbled himself, these are written in the records of the seers. [NRSV]

The Prayer Book table of canticles (pp. 144-5) suggests its use during Lent at the Daily Office on Sunday mornings, Monday evenings, and Wednesday and Friday mornings.

Bishop Dudley-Smith's metrical paraphrase is remarkably successful; he manages to restate the canticle's fourteen verses in four well-considered stanzas. Beyond that, he has captured and communicates the essential hope behind the contrition. It is this quality that recommends both the prose canticle and its metrical version of it so highly. That same quality is well-matched in Owen Burdick's tune *Keiser New.* This tune has an inner restlessness that moves the text along without trivializing it; the final cadence on A Major is worthy of particular note. It is both satisfying and forward looking; if this were used at the Daily Office or as the eucharistic song of praise during Lent, the energy of that unexpected chord keeps this from being a discrete event and moves forward to the next reading or to the Collect of the Day. Interestingly enough, those qualities were inspired by another text, for which this tune was originally composed, Charles Wesley's "Come, O thou traveller unknown."

The tune's name honors the brilliant concert organist and devoted church musician, Marilyn Keiser. For some time it circulated amongst Owen's friends, known simply as "Keiser." When David Ashley White published a tune by the same name in his 1996 collection of hymn tunes, *Sing, My Soul,* Dr. Burdick graciously added "New" to distinguish between the two. The hymn should be sung with simple dignity; try about 52 = 𝅗𝅥 .

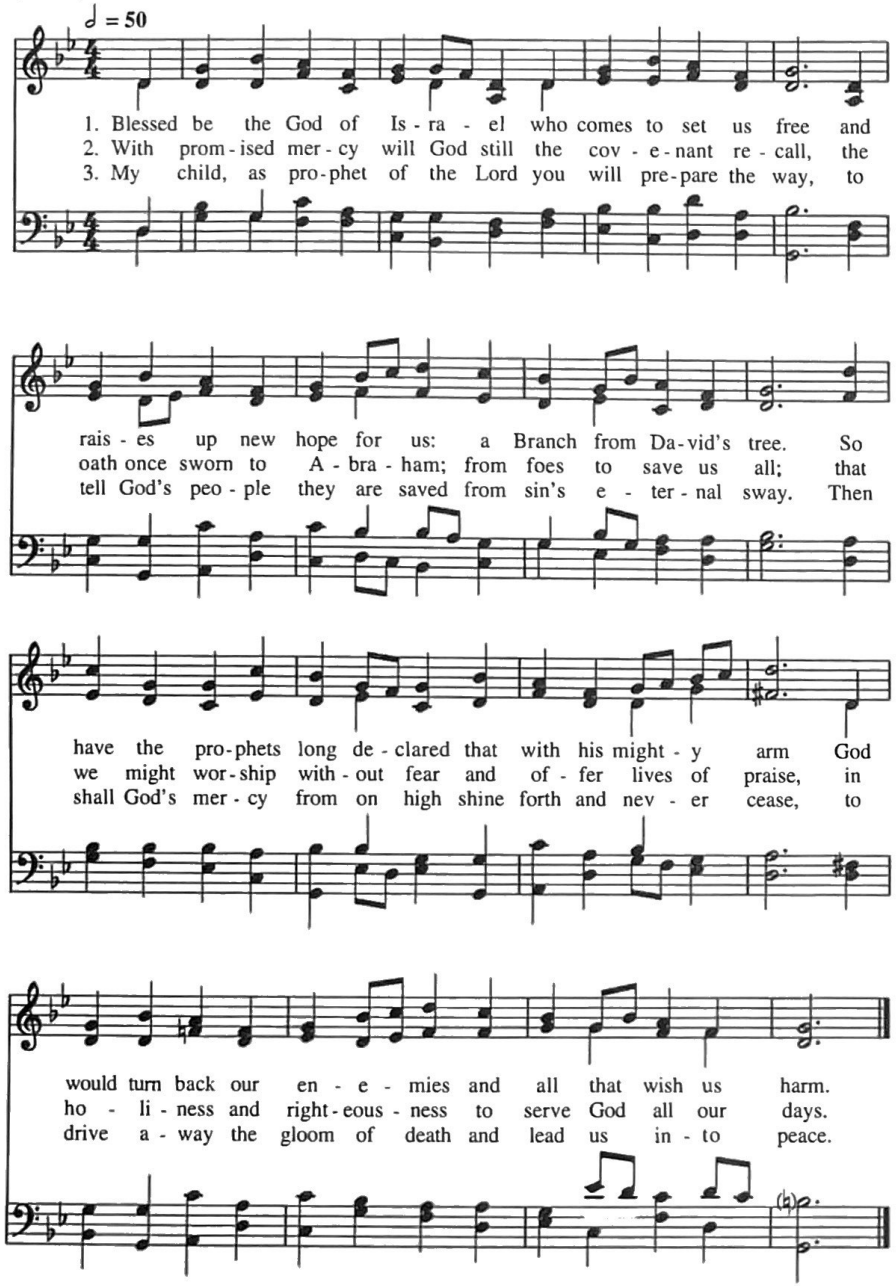
The Song of Zechariah

Benedictus Dominus Deus

Canticle 16 (metrical paraphrase)

This fine paraphrase by Carl Daw has something of a deliberate sense of the archaic about it, evoking well the sense of its context and much of the lore of Advent. As such it would be very useful during that season, but its power as a metrical canticle should not be discounted. The tune *Shepherd's Pipes* is an ideal fit; it, too, has something of the flavor of bygone days. Annabeth McClelland Gay is married to a United Church of Christ pastor and poet, and together they have joined their talents to produce an annual Christmas card carol. The story related in the *Methodist Hymnal Companion* is that in 1952 it was her turn to write the music first, presenting this tune for him to fit with suitable words. Upon first hearing it, Mr. Gay wondered aloud if the shepherds in Palestine played similar tunes on their pipes, suggesting in the process the tune name.

It first appeared in the 1958 edition of *The Pilgrim Hymnal,* and it was a great favorite of the late Eric Routley, who rarely let a hymn workshop go by without at least mentioning it. Because it had never been included in an Episcopal hymnal, Marilyn Haskel was keen to find an appropriate place for it. It would appear that she is a gifted matchmaker, for a better marriage of tune and text is hard to imagine. It needs to be sung with simple, unaffected sincerity, in parts or in unison; try about 50 = 𝅗𝅥 .



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Music: *Shepherd's Pipes* Annabeth McClelland Gay (b. 1925)
© 1958 The Pilgrim Press, Cleveland, Ohio
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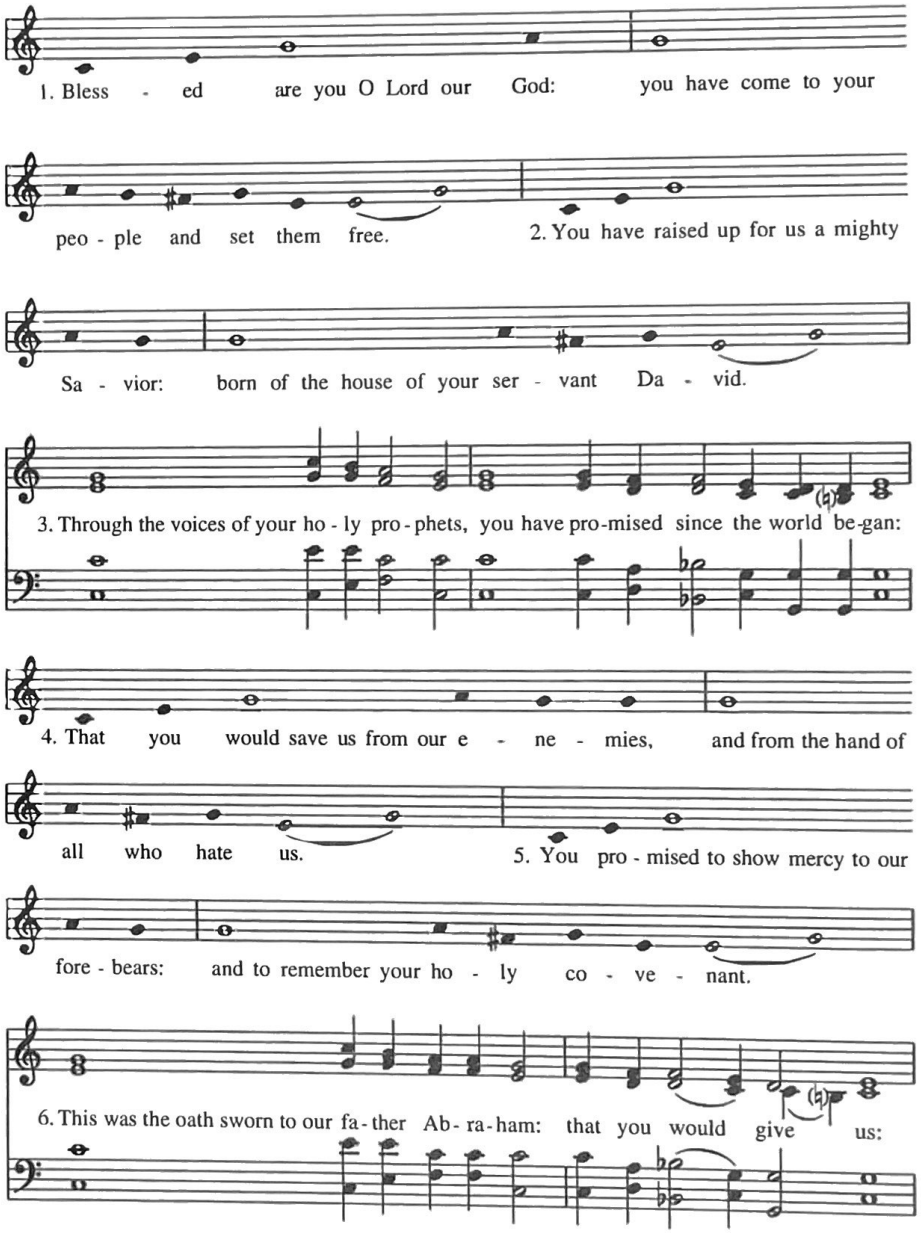
CMD

The Song of Zechariah

Benedictus Dominus Deus

Canticle 16 (paraphrase)



7. To set us free from the hands of our e - ne - mies,

free to worship you with - out fear, 8. Ho - ly

and righteous in your sight all the days of our life.

9. And you, child, shall be called the prophet of the Most High:

for you will go before the face of the Lord to pre - pare the way

10. To give God's people knowledge of sal - va - tion: through the for - give - ness

of their sins. 11. In the tender compassion of our God:

the dawn from on high shall break up - on us,

12. To shine on those who dwell in darkness, and in the shad - ow of death:

and to guide our feet in - to the way of peace.

Glo - ry to the Father, and to the Son, and to the Ho - ly Spi - rit;

as it was in the beginning, is now, and e - ver shall be;

through all ag - es. A - men.

Setting: Tone 5, Richard Fabian (b. 1942) Polyphony alternatim after Jacob Handl (1550-1591), adapt. from *Ecce quomodo moritur*
© 1972 All Saints' Company

The work of Fr. Fabian and All Saints' Company is described above at 844; this setting of Canticle 16, like that for Canticle 9 by Fred Goff, uses a phrase from renaissance polyphony in alternation with plainsong (see 882 for a fuller description of this practice). In this case, the choral work which provides the four-part harmonic alternation is Jacob Handl's (1550-1591) setting of *Ecce quomodo moritur,* the Sixth Responsory at Matins on Holy Saturday.

In addition to the remarks made above on the performance of this style, there are only a few details to note here. The first is the repeated use of the intonation for each plainsong verse, instead of using the intonation for the first verse only and beginning all the rest on the reciting tone. This practice has long been applied to plainsong settings of *Benedictus,* as well as to Canticle 15 (*Magnificat*) and Canticle 17 (*Nunc dimittis*), to honor their origins in the words of the Gospel. The second performance note concerns the harmonized alternatim; as with 882, the basic pulse is the Half Note, but the unit of value is the Quarter. This is because the second measure of each harmonized verse contains a group of three, which, in renaissance fashion, is not sung as a triplet but as a group of notes equal in value each to the two Quarter Notes of the preceding duples. Finally, it must be noted that the text is printed here exactly as used in St. Gregory of Nyssa Church; it is close to the Prayer Book text, but it has been altered here and there with an eye to inclusive language.

The Song of Simeon

Nunc dimittis

Canticle 17 (paraphrase)

Capo 3: play E

Refrain

♩ = 96

G (E) — Gsus4 (Esus4)

Lord, you have ful - filled your word;

Lord, you have ful - filled your

G (E) — F (D)

now let your ser - vant de - part in

word; now let your ser - vant de - part in

G (E) — Gsus4 (Esus4) — Gsus4 (Esus4) — G (E) — *Fine*

peace. *(to verses)**

peace. *(to verses)**

Fine *(to verses)**

C (A) — G (E)

1. With my own eyes I have seen the sal - va - tion, which

C (A) — D7 (B7) — *poco rit.* *Refrain*

you have pre - pared in the sight of ev - 'ry peo - ple.

Refrain *poco rit.*

C (A) G (E)

2. A light to re - veal you to the na - tions and the

C (A) D7 (B7) *poco rit.* *Refrain*

glo - ry of your peo - ple Is - ra el.

Refrain *poco rit.*

Setting: Port Arthur Mimi Farra (b.1938)

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Antiphon for use at Compline

Freely

Guide us wak - ing, O Lord, and guard us sleep - ing; that a -

wake we may watch with Christ, and a - sleep we may rest in

1. Before canticle 2. After canticle

G (E) Gsus4 (Esus4) G (E) Gsus4 (Esus4) G (E)

peace. peace.

a tempo

Setting: Kevin Hackett (b. 1956)

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The Rev. Kevin Hackett, for many years a member of the Community of Celebration before entering the novitiate of the Society of St. John the Evangelist, recalled that Mimi Fara wrote this tender *Nunc dimittis* as a companion for Betty Carr Pulkingham's *Cathedral of the Isles* setting of the *Magnificat* (see S-247 in *The Hymnal 1982*). It was first performed in this version with Fr. Hackett's antiphon at National Presbyterian Church when the community led Compline for the Hymn Society. The new optional structure allows it to be used either at Compline with the antiphon or at Evensong without it. When the antiphon is not sung, the "Before canticle" first ending makes a fine instrumental introduction.

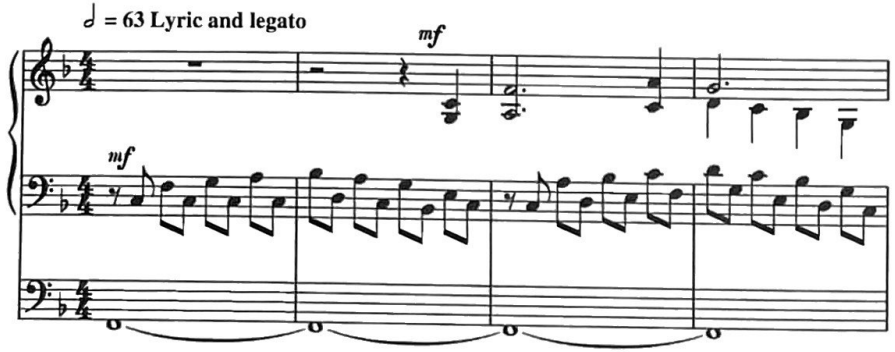
The mood of this setting is gentle and peaceful; the original printing indicated 96 = ♩, which seems exactly right. The basic accompaniment figure (two Eighth Notes and a Half Note) gives the important clue that the real pulse of the piece is the dotted Half Note. The counter melody may be used with every repetition of the refrain, or it may be assigned to specific repetitions. Although the counter melody is notated for tenors and basses, any combination of voices works well with this beautiful music. Note that the second ending of the refrain applies to every repetition; that is to say, the refrain is always sung twice.

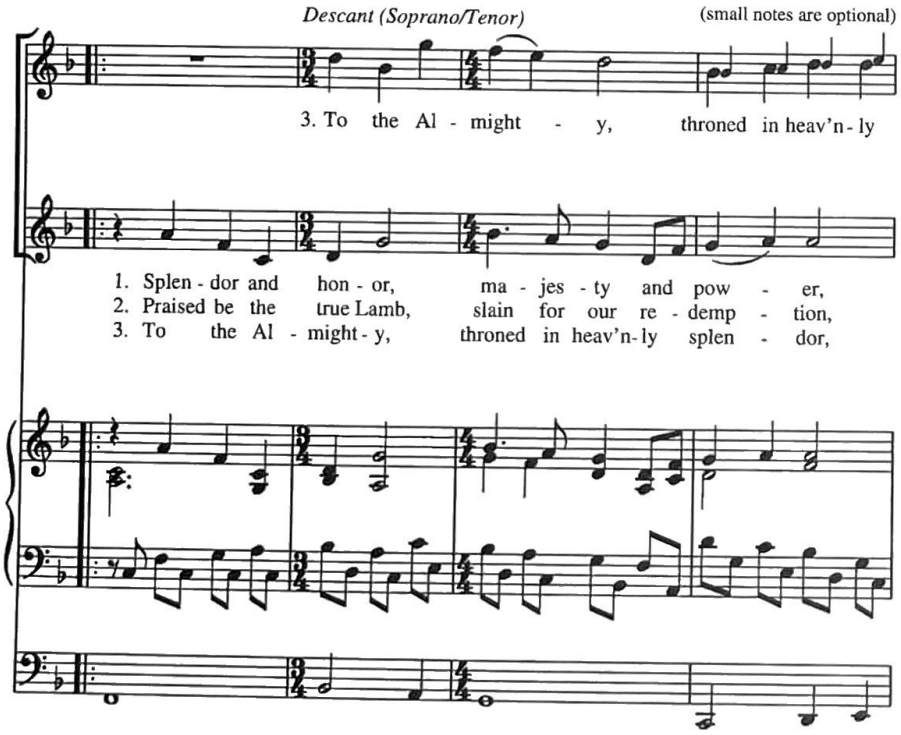
Those using guitar accompaniment will want to provide a single strum on a G chord to initiate the antiphon at Compline, resuming rhythmic guitar accompaniment at the first ending marked "(Before canticle)."

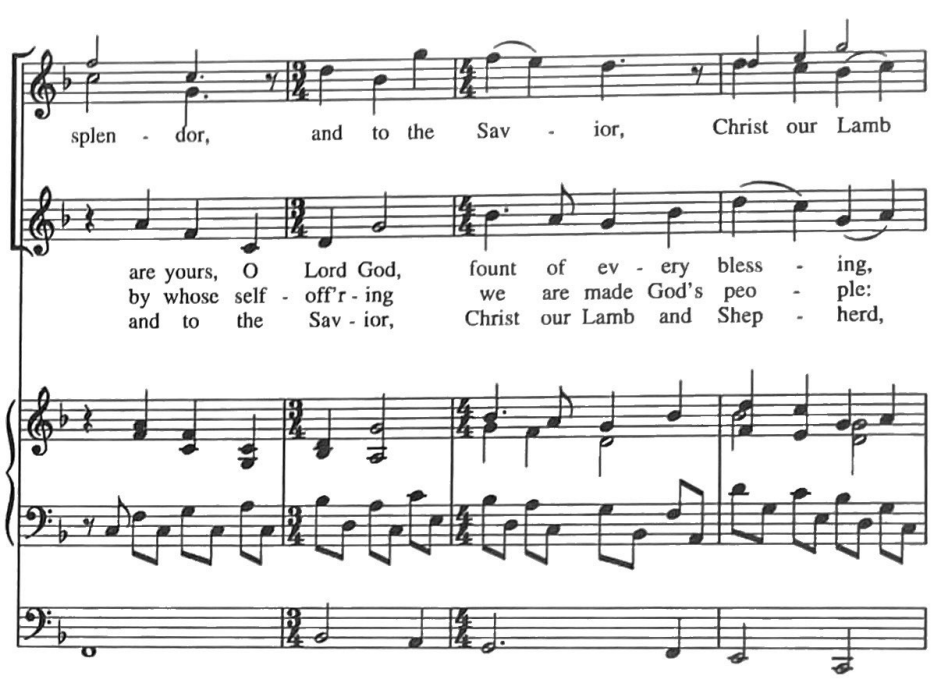
A Song to the Lamb

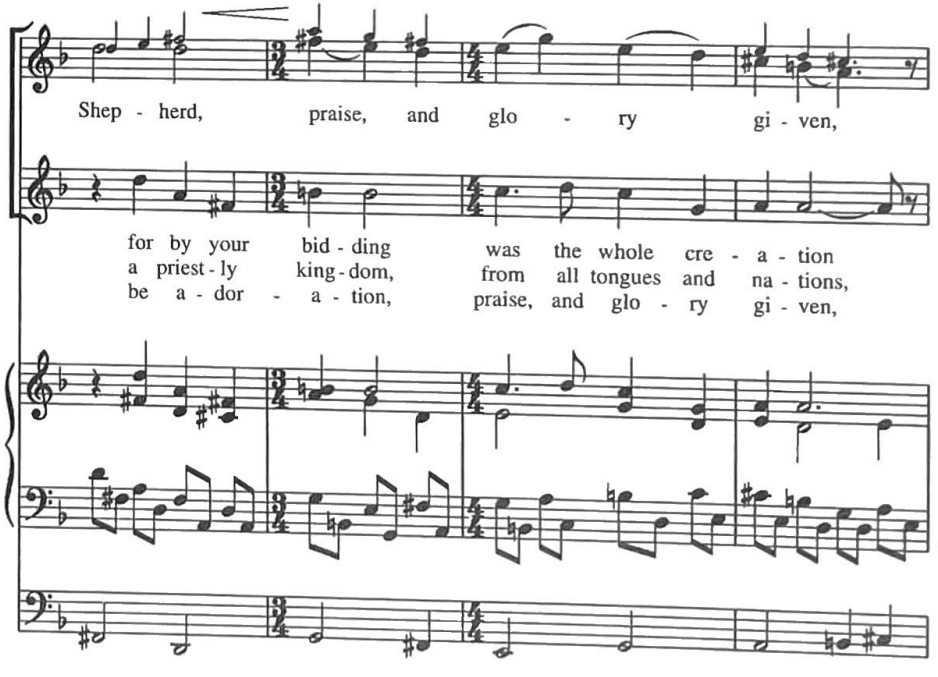
Dignus es

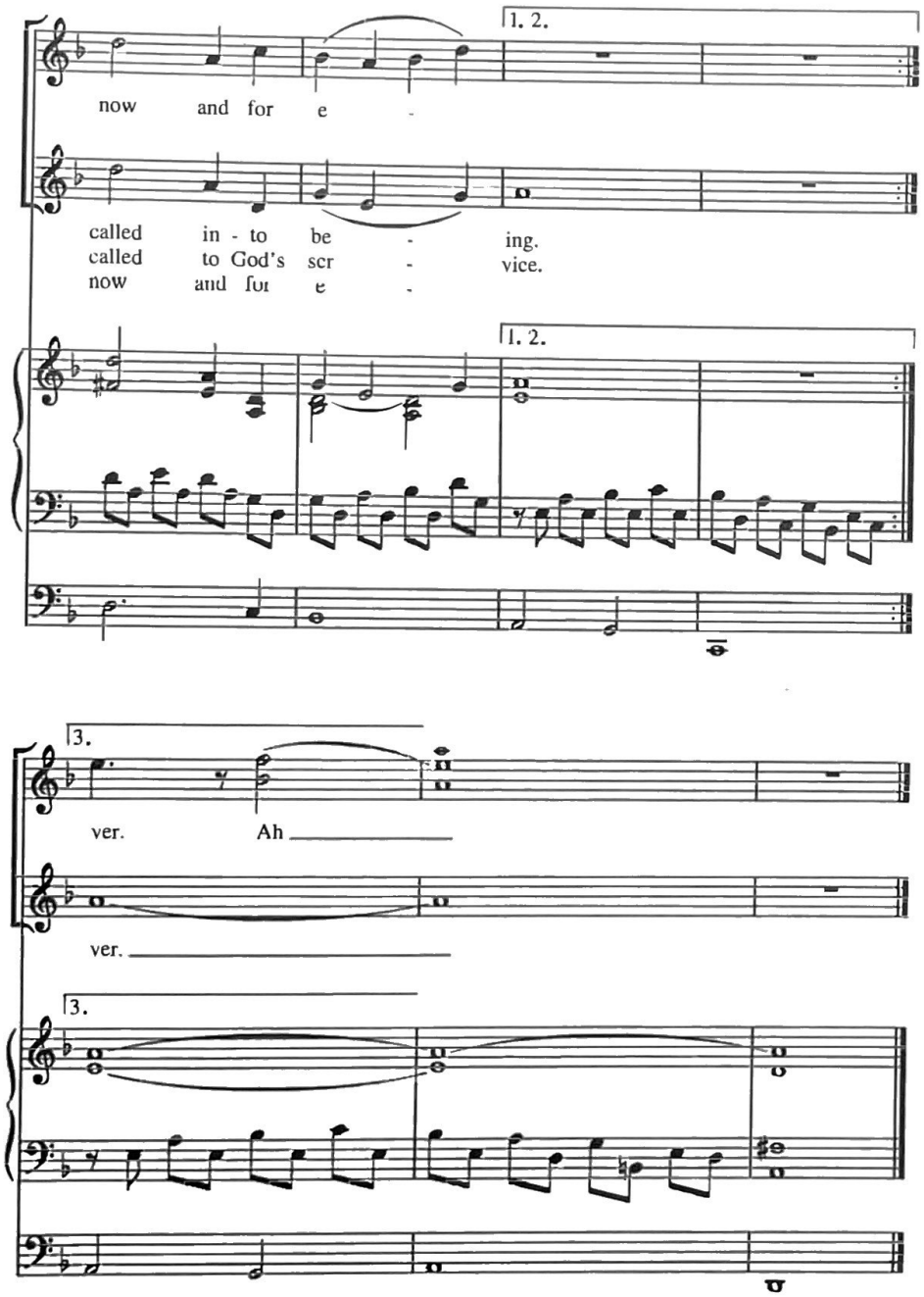
Canticle 18 (metrical paraphrase)











Words: Carl P. Daw, Jr. (b. 1944)
© 1990 Hope Publishing Co., Carol Stream, IL 60188. All rights reserved.
Used by permission.
Music: Frank W. Boles (b.1955)
© 1991 Frank W. Boles
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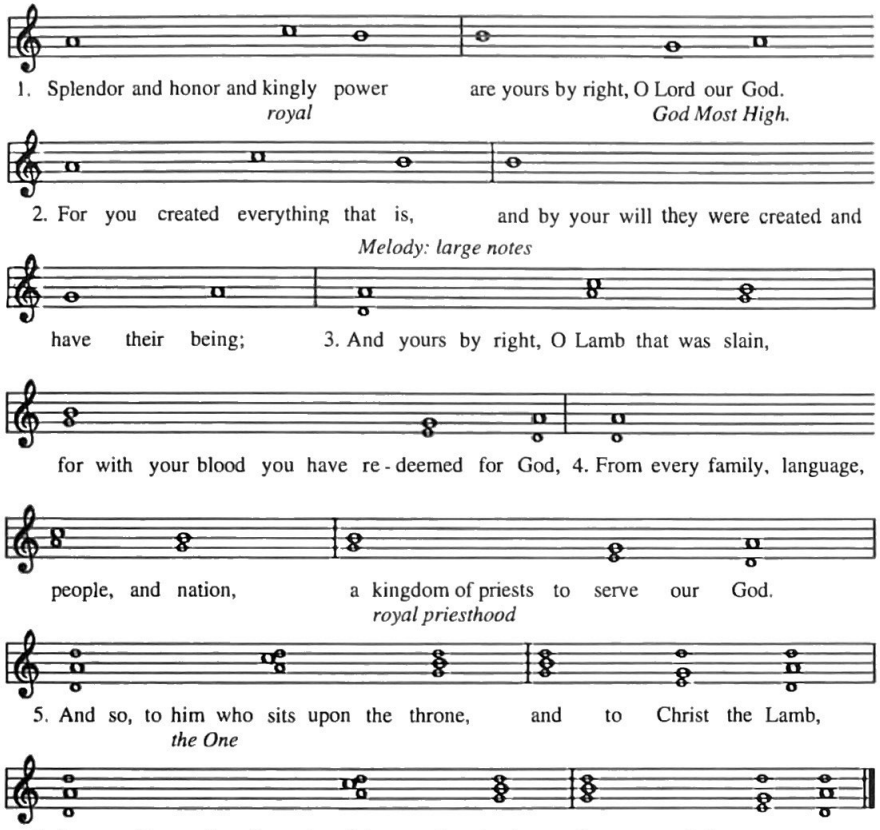
This lovely setting of Carl Daw's metrical *Dignus es* is something of an homage to the late Calvin Hampton (1938-1984). It is not Hampton's setting of this canticle in *The Hymnal 1982* that I have in mind; that piece glitters and shimmers with excitement. It is rather the mellow beauty of Hampton's hymn tune *MacDougall* (*The Hymnal 1982* 403 "Let all the world in every corner sing") that is conjured here. Consider, for example how the left hand of Boles's introduction traces the same melodic pattern as *MacDougall* and how both pieces breathe the same atmosphere of relaxed joy. This is said not to dimish Mr. Boles's fine work, but to put it in context and to reinforce his original markings of "Lyric and legato; ♩ = 63." To set this text with such music is daring, but it works beautifully. By the third singing, with the descant, the mood of relaxed joy has been transformed to radiant exultation in a way that evokes neither triumphalism nor false piety.

The accompaniment is laid out for the organ, but it was composed for the 1995 Mississippi Conference, where we sang it well with piano accompaniment. Good pianists will quickly discover that what matters most is the Eighth Note motion, which is easily transferred to the right hand while the left hand maintains the bass line and harmonic structure. It should also be noted that the top line of the descant contains optional moments of glory which should be sung by only a few fine high voices.

A Song to the Lamb

Dignus es

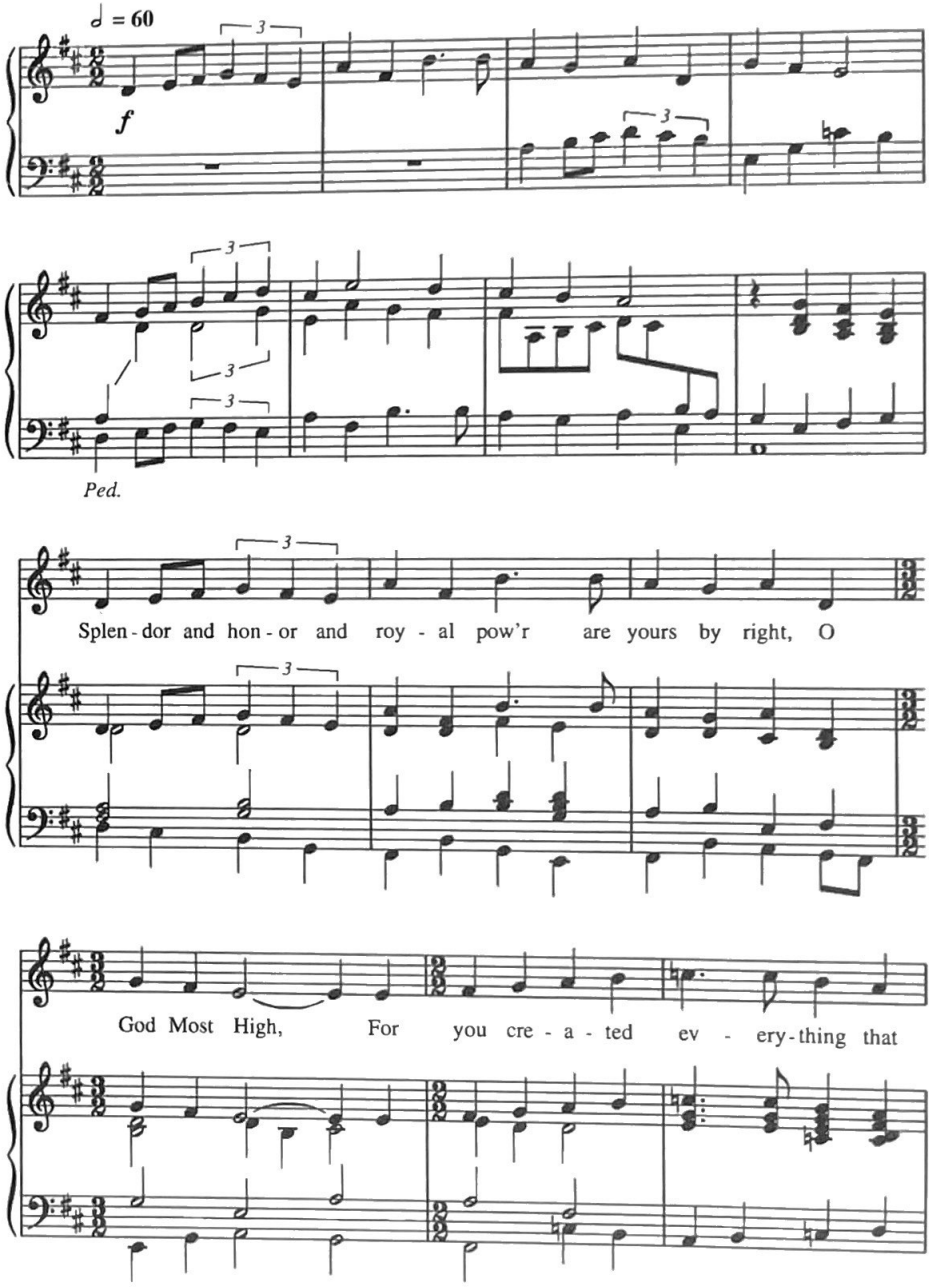
Canticle 18



Setting: Richard Fabian (b. 1942)
© 1994 All Saints' Company

This very simple chant formula, devised by the Rev. Richard Fabian, consists of only four pitches; it is as ideal a vehicle for introducing chant as it is for singing this noble text. In addition to the basic pitches, other pitches for possible variation are notated in smaller musical type. At first, they are only below the chant tune (verses 3 and 4), but in verse 5, they surround the tune, making a halo of resonant sound. Note also that the Prayer Book text is given in normal type, while a suggested inclusive version is given in italics.

A Song to the Lamb
Dignus es
Canticle 18



is, and by your will they were cre - a - ted and

have their be - ing; And yours by right, O Lamb that was

mf

slain, for with your blood, you have re-deemed for God, From

ev - ery fam - ily, lan - guage, peo - ple, and na - tion, a

roy - al priest - hood to serve our God. And

f

so, to the One who sits up - on the throne, and to Christ the

Lamb, Be wor - ship and praise, do - mi - nion and splen - dor, for

ev - er and for ev - er - more.

broadly

ff *fff*

Setting: James L. Denman (b.1952)
© 1990 James L. Denman

James Denman has served Seattle's Epiphany Parish for seventeen years as Organist and Director of Music. In 1990, his parish was asked to be one of the sites for the trial use of *Supplemental Liturgical Texts: Prayer Book Studies 30,* and his rector, the Rev. Donald Preston Goodheart, asked Mr. Denman to make new musical settings of the revised texts. During Eastertide of that year, because the parish elected to sing *Dignus es* as the song of praise, Denman made complementary settings of that and the *Sanctus.*

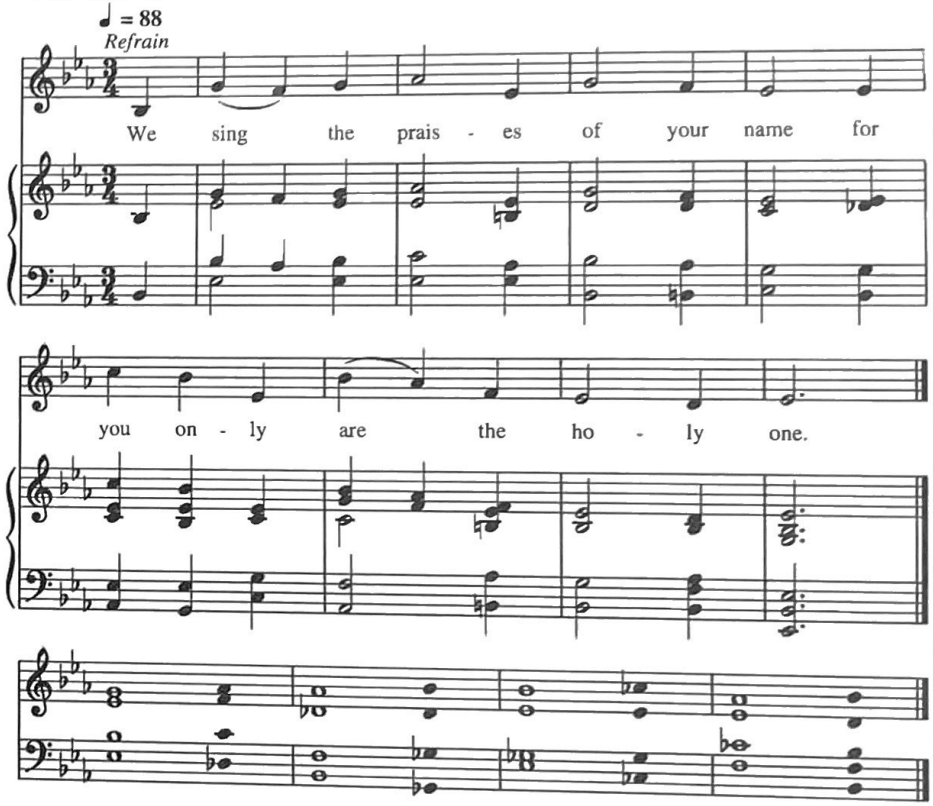
Prior to coming to Epiphany parish, Mr. Denman had been a life-long Roman Catholic, who had tested his vocation to holy orders by spending some time as a seminary student. His years of immersion in plainsong are evident in the supple, flexible rhythms of this setting, even as his acquired love for British hymnody is heard in its expansive harmonies and vocal lines. Upon hearing this setting for the first time, one singer began to address him as Ralph Vaughan Denman. Certainly the influence of Vaughan Williams is immediately heard in the introduction as the imitative lines magnify and play off of each other. It, as well as the hymn tunes of Martin Shaw, Gustav Holst, and T. Tertius Noble, may also be heard in the rhythmic pull which Mr. Denman believes "elicits the best possible singing from a congregation."

The composer's original marking is "Moderately, ♩ = 60." He has also marked an organ *decrescendo* in m. 19, so that the vocal entry in m. 20 is only *mezzoforte.* This is reversed in mm. 30-1, in which the accompaniment should *crescendo* so that the vocal entry returns to *forte.* The ending has wisely, for congregational use, been entrusted to the lower middle voice, where resonant power may be easily had to support the organ's sustained *crescendo* throughout the last four measures, ending in a *fortississimo* last chord. The companion *Sanctus,* which has harmonic as well as stylistic relationships to this piece, is available from Mr. Denman at Epiphany Parish, 1805 38th Avenue, Seattle, WA 98122.

The Song of the Redeemed

Magna et mirabilia

Canticle 19



O ruler of the universe, Lord God
great deeds are they that you have **done**, *
surpassing human under**standing**.
Your ways are ways of righteousness and **truth**, *
O King of all the **ages**. *Refrain*

Who can fail to do you homage, Lord,
and sing the praises of your **Name**? *
for you only are the holy **One**.
All nations will draw near and fall down be**fore you**, *
because your just and holy works have been re**vealed**. *Refrain*

Glory to the Father, and to the **Son**,
and to the Holy **Spirit**; *
as it was in the beginning, is **now**,
and will be for ever. **Amen**. *Refrain*

Setting: Music and refrain words by Carl Haywood (b. 1949), from *Fraction Anthems, Canticles, and Chants*
© 1997 Carl Haywood

Unlike Dr. Haywood's canticles considered thus far (881, 883, and 886), this one is not in an extroverted Gospel style; it is, rather, in the devotional idiom of the mid-nineteenth century. Think of the more familiar hymn tunes of Samuel Sebastian Wesley, such as *Cornwall* (*The Hymnal 1982* 422), *Alleluia* (461), *Aurelia* (525), and *Hereford* (704); they and this refrain are cut from the same cloth, which is to say that this refrain needs a different intensity and a more restrained energy than the Gospel style refrains. Try about 88 = ♩ as a beginning place. Otherwise, the same instructions given above apply to the general performance of this lovely piece.

Glory to God 896

Gloria in excelsis

Canticle 20

John Karl Hirten's *Missa Simplex* is discussed above at 843, the *Trisagion* for this complete eucharistic setting. As with the other movements of this mass, the organ registration and optional use of the handbells remains the same. As with the *Trisagion,* the contours of this *Gloria* are easily learned and quickly sung, but their subtleties of rhythm and accent invite repeated encounters. Consider, for example, the phrase "you are seated at the right hand of the Father." Neither the handbells nor the organ offer any assistance in shaping that line. It is up to the choir and congregation to provide the proper accents; moreover, interpretive choices must be made: will the accent come on "*at* the *right* hand" or "*at* the right *hand* of the"? This movement, more than any other part of *Missa Simplex,* invites unaccompanied singing, a possibility the composer readily grants.

Handbells needed

Handbells

LV *

Glo-ry to God in the high-est, and peace to his peo-ple on earth.

Manual I

Manual II

LV

Lord God, heav'n-ly King, al - might - y God and Fa - ther, we

LV

wor - ship you, we give you thanks, we praise you for your glo - ry.

* *Let Vibrate*

LV

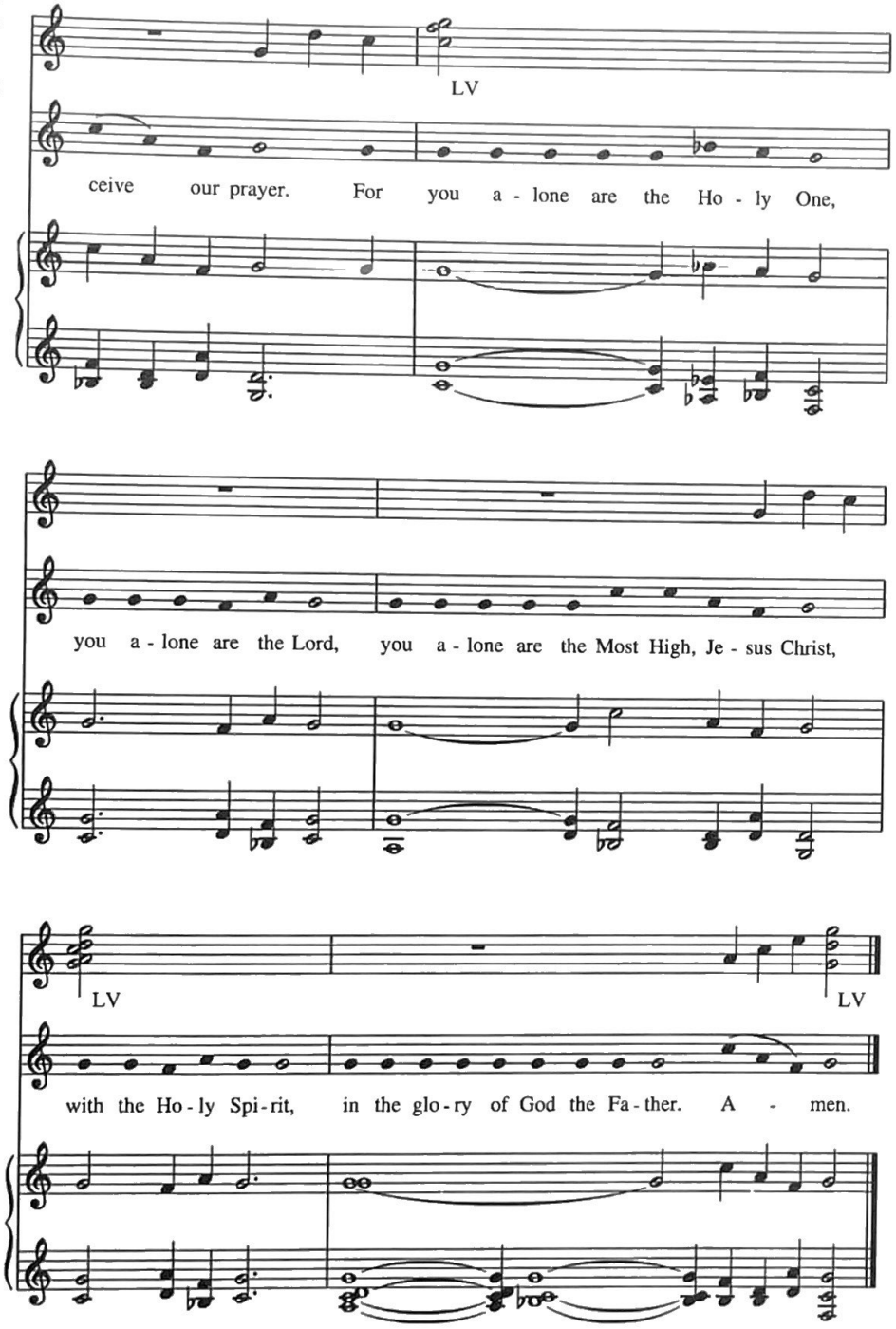
Lord Je - sus Christ, on - ly Son of the Fa - ther,

LV

Lord God, Lamb of God, you take a - way the sin of the world: have

LV

mer - cy on us; you are seat - ed at the right hand of the Fa - ther: re -

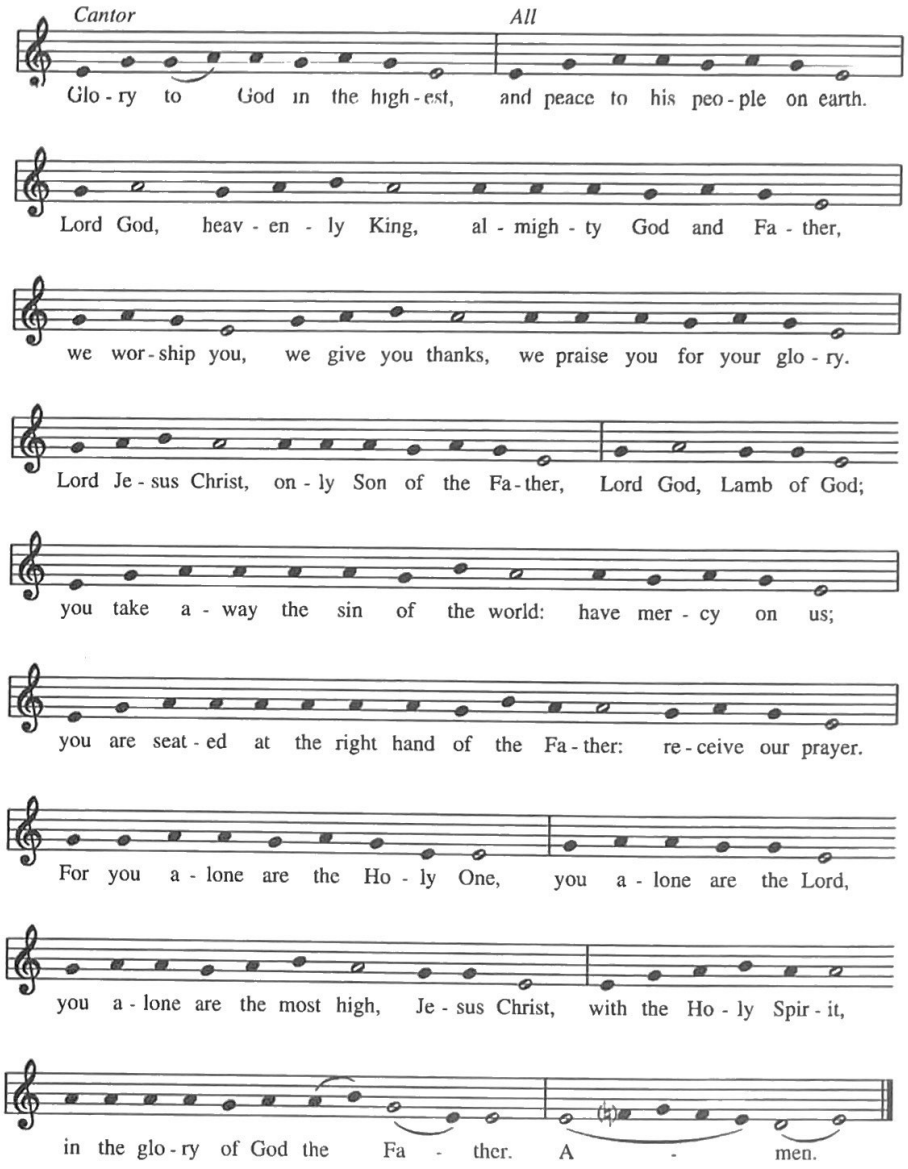


Setting: John Karl Hirten (b.1956)
© 1995 John Karl Hirten

Glory to God

Gloria in excelsis

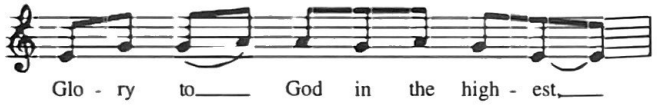
Canticle 20



Setting: Cecile Gertken, OSB (b.1902);
based on plainchant Gloria XV from the *Graduale Romanum*
Copyright © 1974 by the Sisters of St. Benedict

This equalist transcription and adaptation of the *Gloria* from Mass XV, *Dominator Deus* (For Simple Feasts) is included here as an alternative to the Schola Antiqua's rhythmic mode version printed at S-274 in *The Hymnal 1982*. Successful singing of equalist plainsong depends on well-considered groupings of two and three which are based on primary and secondary word accents. The opening phrase, for example, has primary accents on "Glo-", "God", and "high-". It has been noted earlier that while Western ears can make sense of groups of four at a rapid tempo, they tend to prefer groups of two and three at slower tempi; since the syllable "to" has two notes, this means that a slight or secondary accent will fall on "to," making a second group of two. The first phrase, then, is sung as 2 + 2 + 3 + 3, as the following diagram and example show:

Glo-ry | to__| God in the | high-est__
1 2 | 1 2 | 1 2 3 | 1 2 3

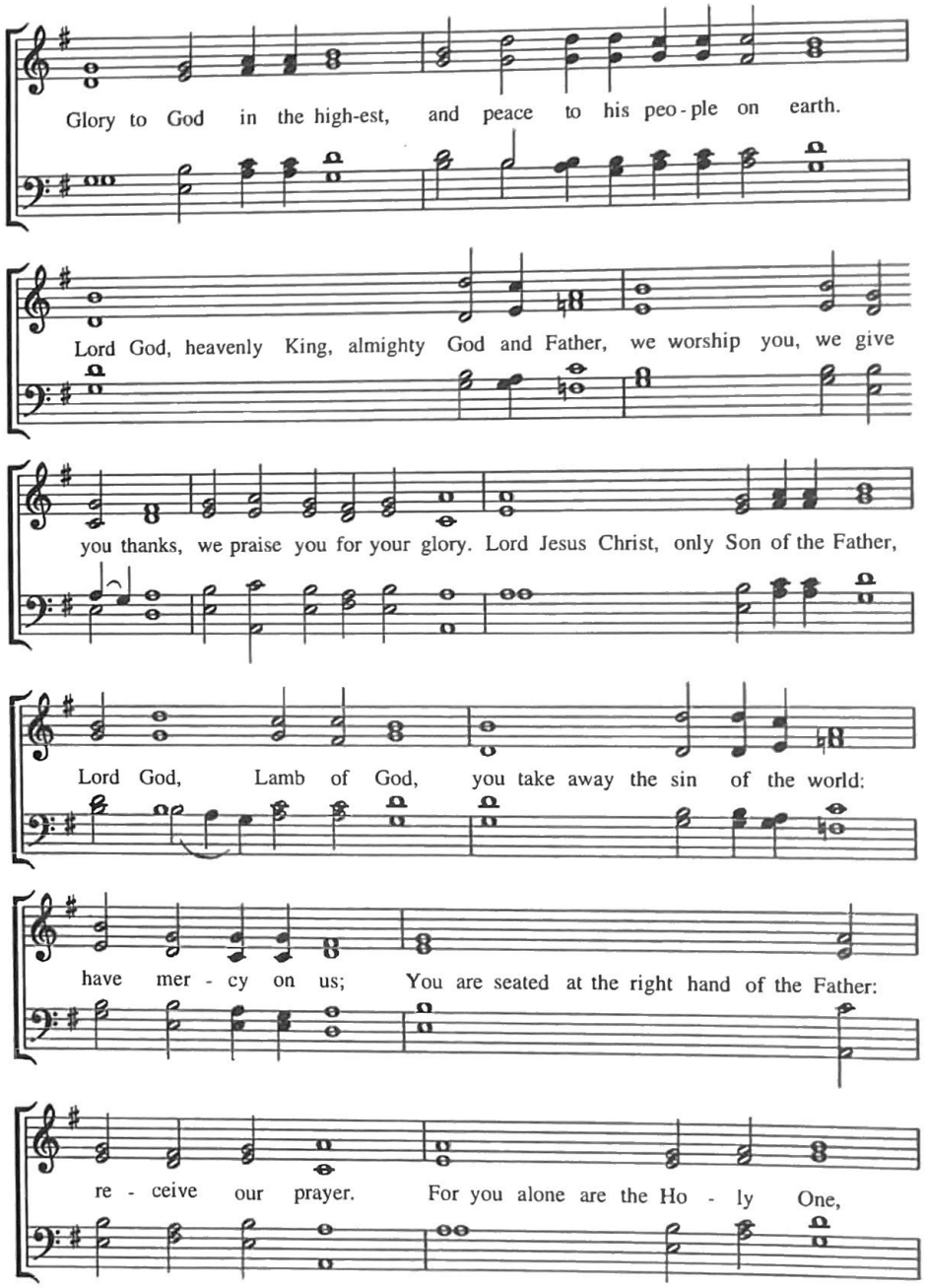


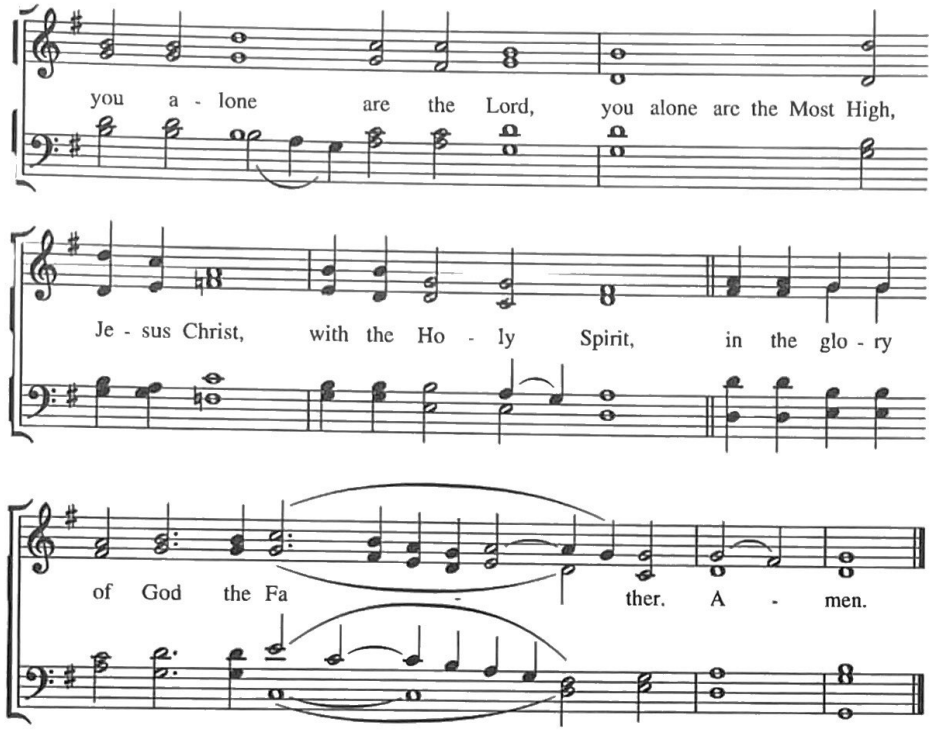
The same process must apply to the rest of the text, with some individual choices to be made; it is clear, for example, that the first word of the next phrase ("and peace to his people on earth") is unaccented, but what about the third phrase ("Lord God, heavenly King")? Is the primary accent on "Lord" or on "God" or do both receive equal treatment? Some of that could have been decided editorially by the placing of barlines, but the Hymnal Committee preferred to leave the barlines as Sr. Cecile has placed them, marking only the ends of phrases.

Glory to God

Gloria in excelsis

Canticle 20





Setting: Fred Goff (b. 1952) after a melody att. Heinrich Isaac (1450? -1517)
Copyright © 1984 All Saints' Company

This four-part harmonized chant arises from the opening phrases of a beautiful German tune which has long been linked to the Heinrich Isaac, whose tender setting to the secular text "Innsbruck, ich muss dich lassen" has been anthologized since 1539. In fact, the tune exists in earlier manuscripts, and it may be as old as the mid-fifteenth century. (See commentary about hymn 46 in *The Hymnal 1982 Companion,* Church Publishing Incorporated.)

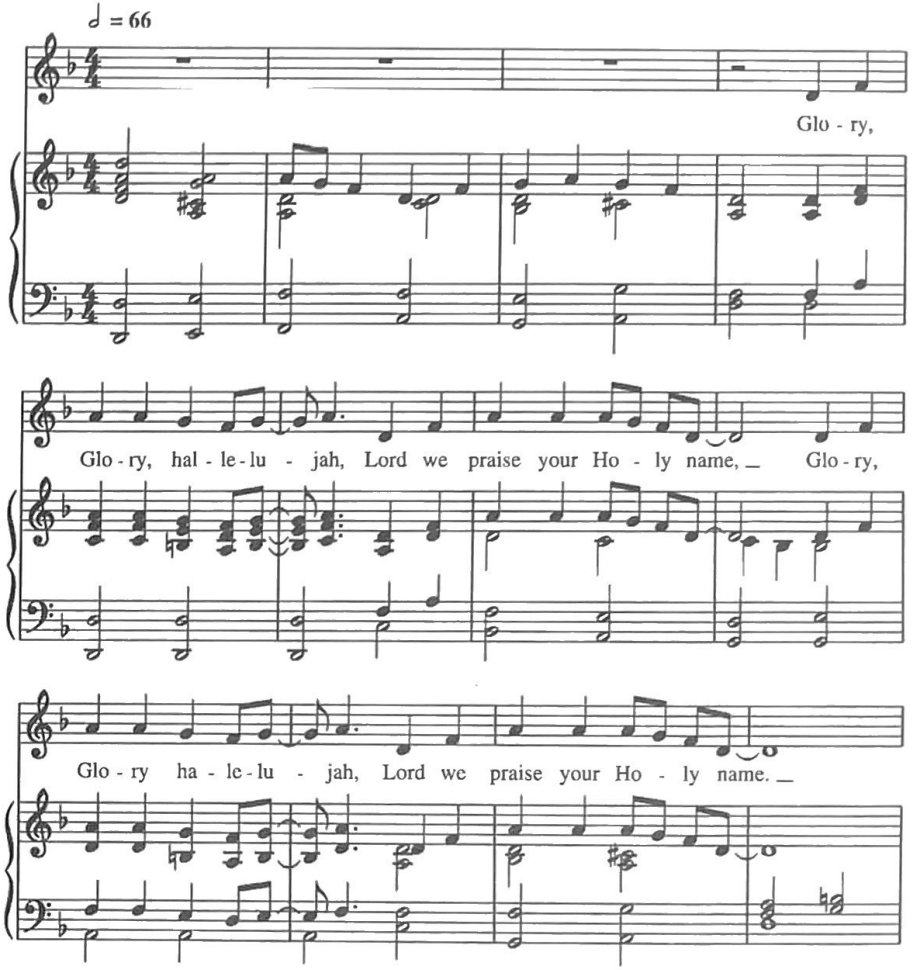
Some attention needs to be given to the rhythmic notation used here. For the most part, the notation is relative rather than metrical. The tactus or basic pulse is notated in Half Notes; they should be thought of as the unit of beat, equal to two Quarter Notes. Occasionally, as in chant, there is a group of three instead of two; "God and" (Half + Quarter) in m. 3 is a good example. Whole Notes at the beginnings of measures are to be treated as reciting tones in chant; that is to say, they have no value or duration beyond what it takes to intone the syllables assigned to them in good speech rhythm. Whole Notes at the ends of measures and the Whole Note for the final chord, on the other hand, do indicate something of double value, just as the Whole Note in m. 13 ("You alone are the Lord") is entirely rhythmic.

This *Gloria* is best sung unaccompanied, with strong harmonic leadership by the choir. The best tempo will arise from chant; it should not be rushed, but neither should it plod.

Glory to God

Gloria in excelsis

Canticle 20



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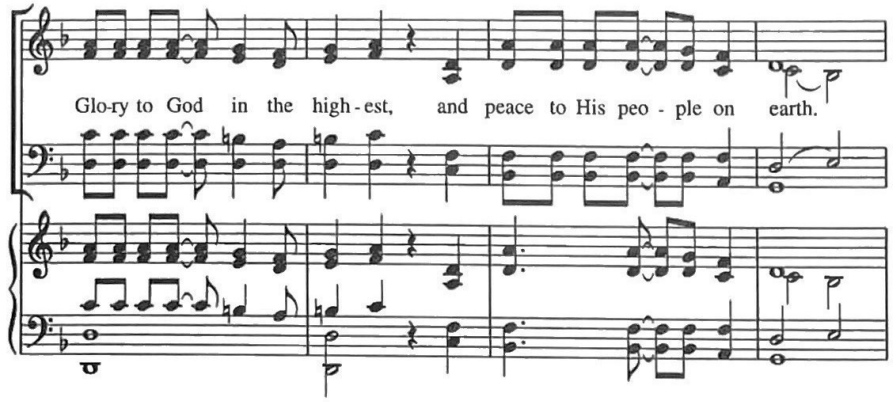
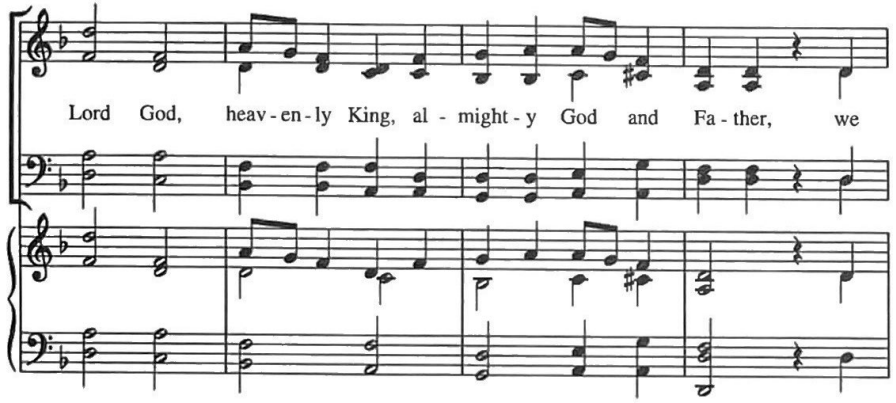
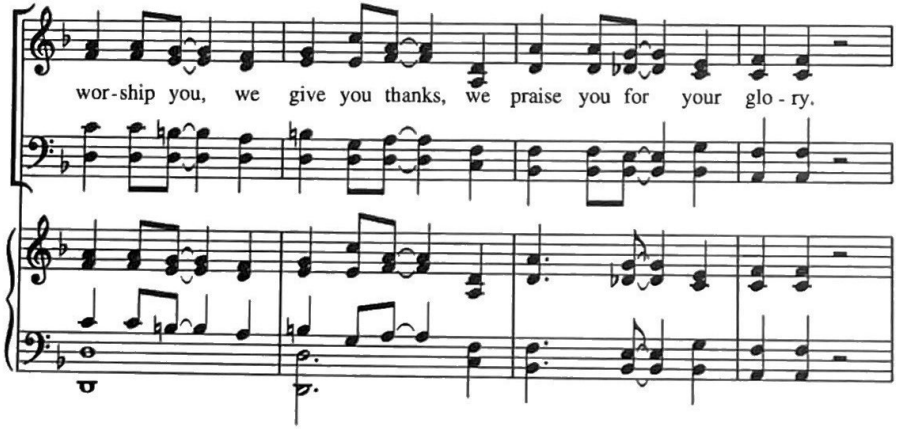
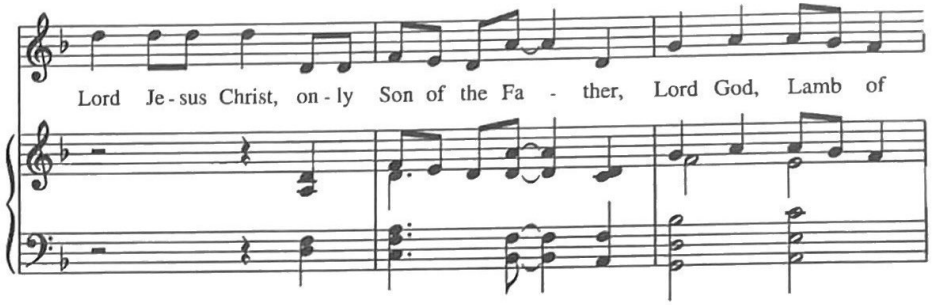
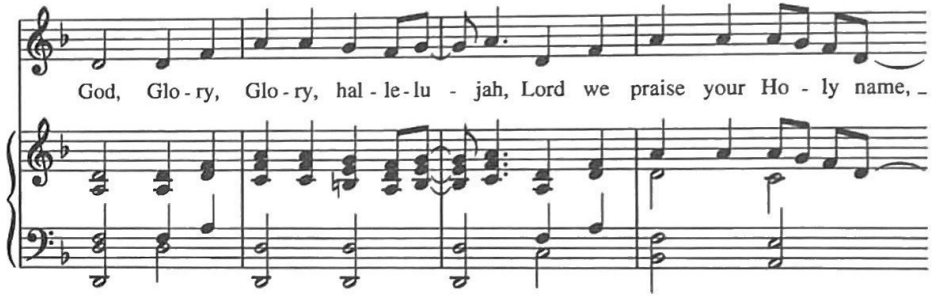
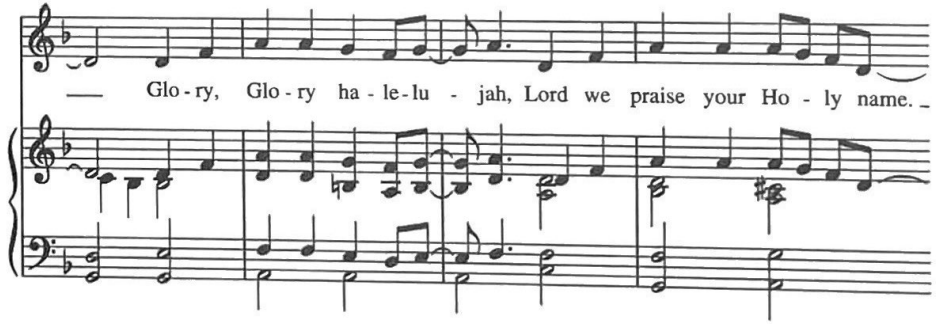

Glo-ry to God in the high-est, and peace to His peo - ple on earth.

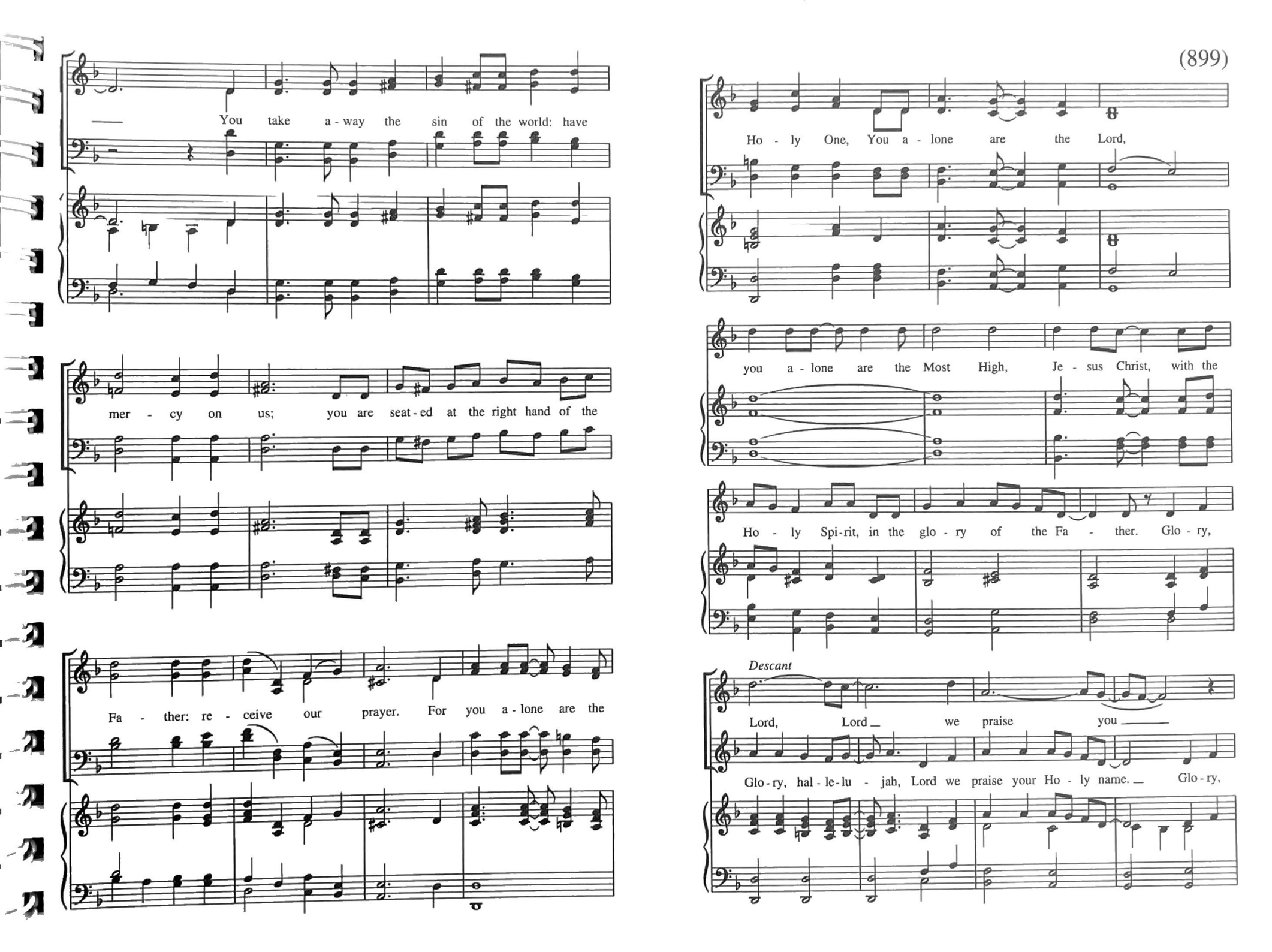

Lord God, heav-en-ly King, al - might-y God and Fa-ther, we

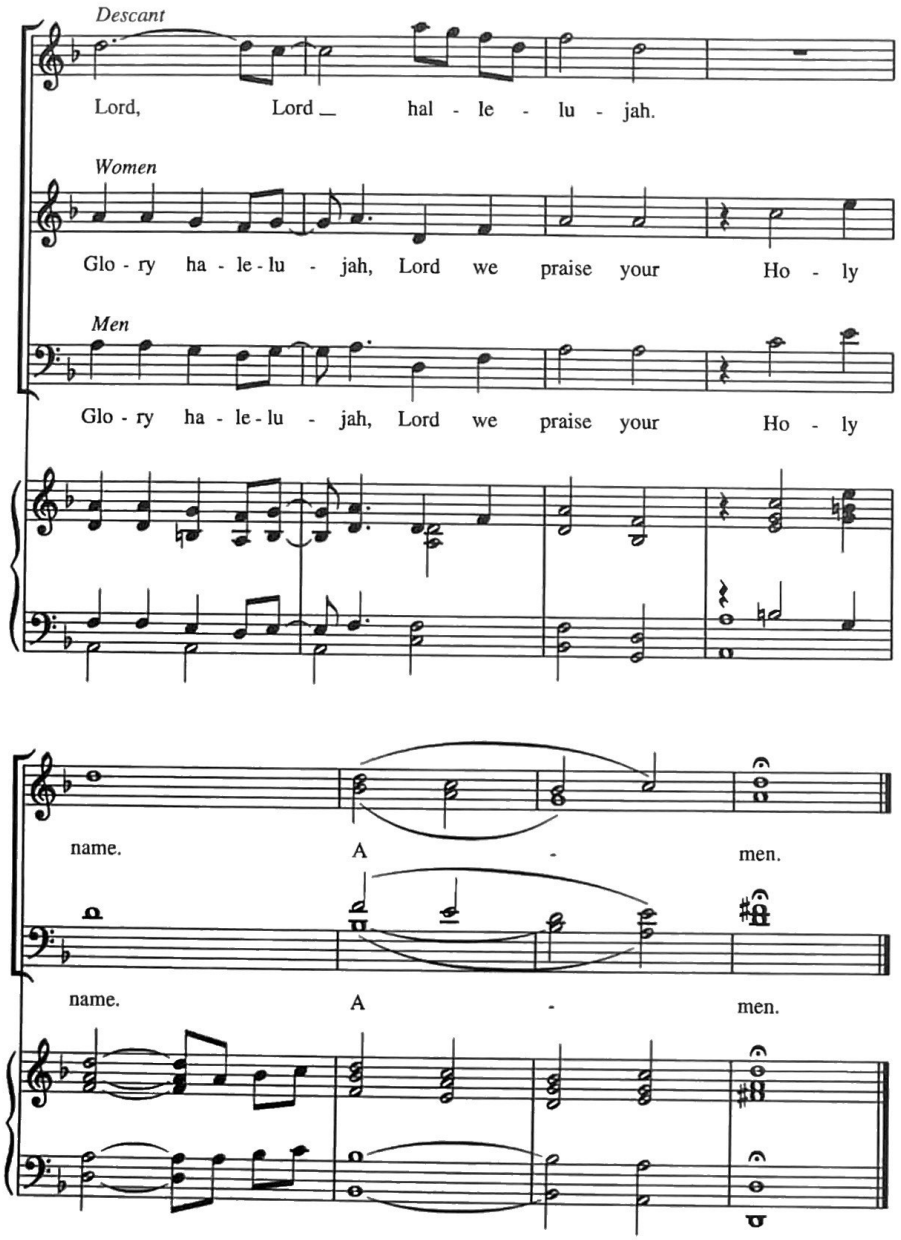

wor-ship you, we give you thanks, we praise you for your glo-ry.


Lord Je-sus Christ, on-ly Son of the Fa - ther, Lord God, Lamb of


God, Glo-ry, Glo-ry, hal-le-lu - jah, Lord we praise your Ho - ly name,


Glo-ry, Glo-ry ha-le-lu - jah, Lord we praise your Ho - ly name.


You take a - way the sin of the world: have
mer - cy on us; you are seat - ed at the right hand of the
Fa - ther: re - ceive our prayer. For you a - lone are the
Ho - ly One, You a - lone are the Lord,
you a - lone are the Most High, Je - sus Christ, with the
Ho - ly Spi - rit, in the glo - ry of the Fa - ther. Glo - ry,
Descant
Lord, Lord we praise you
Glo - ry, hal - le - lu - jah, Lord we praise your Ho - ly name. Glo - ry,



Setting: Carl Haywood (b. 1949),
from *Mass for Grace,*
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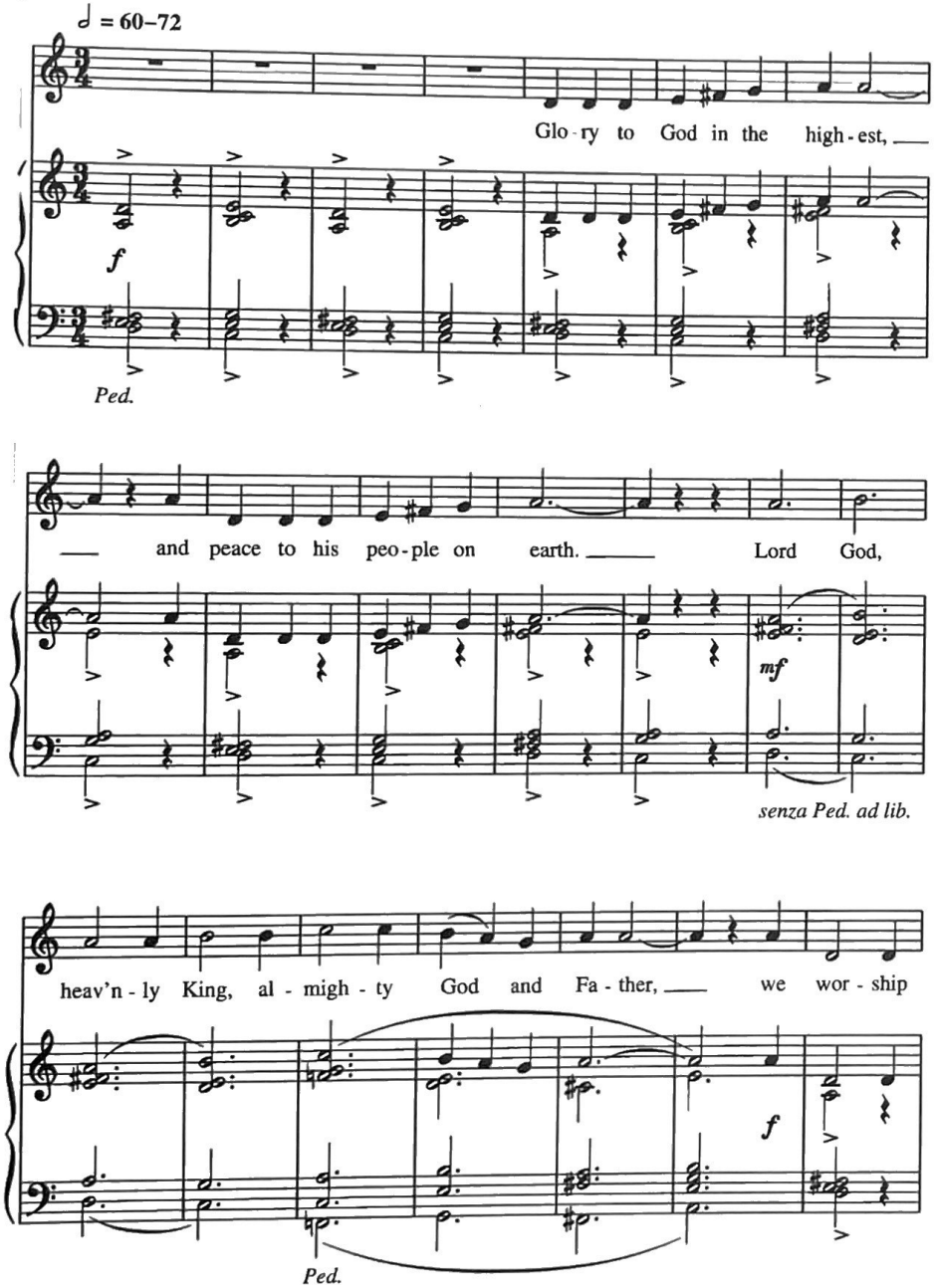
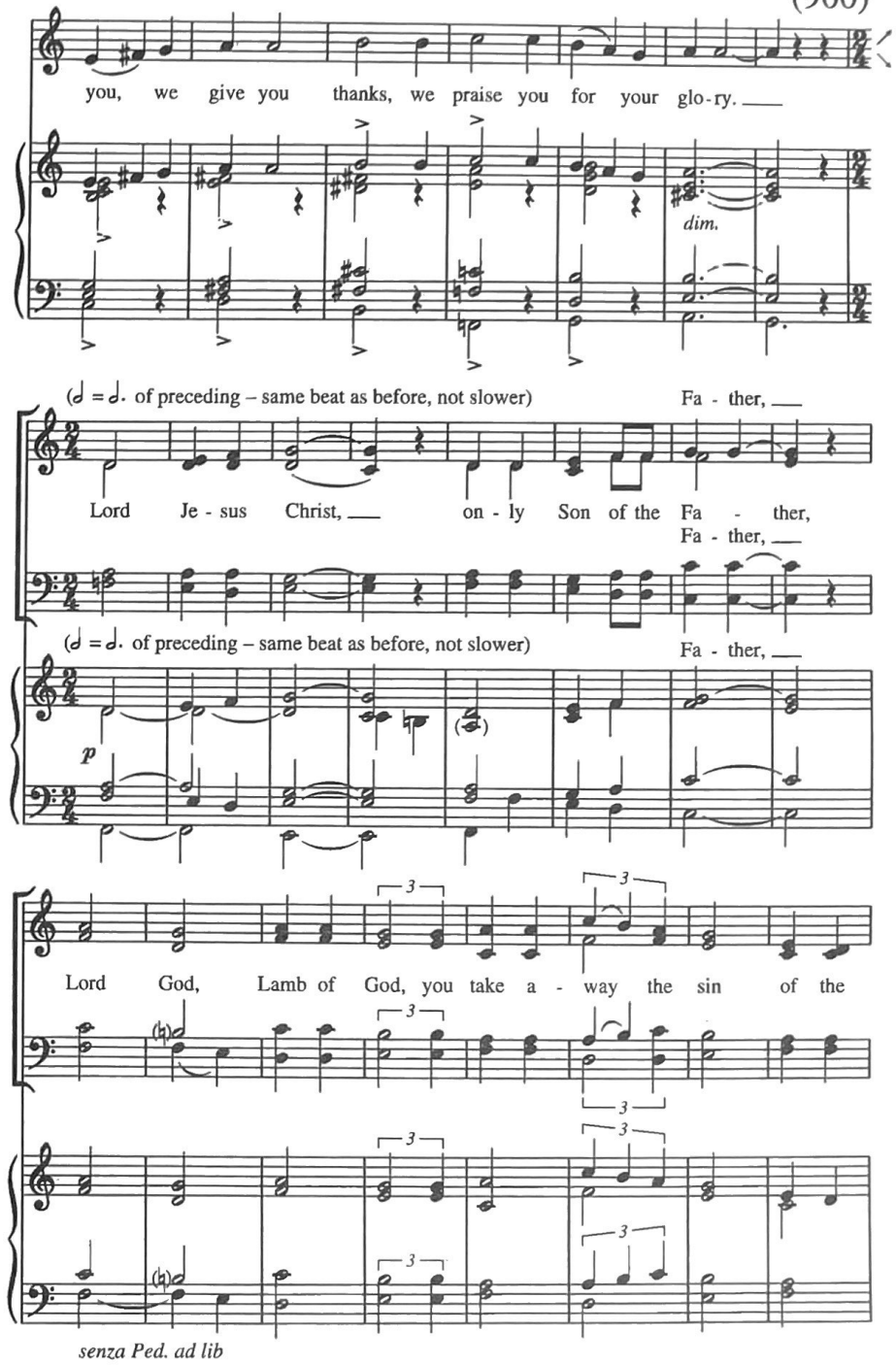
This *Gloria,* from Carl Haywood's *Mass for Grace,* was first published in *Lift Every Voice and Sing II,* where it has proved to be one of the most widely used pieces of the Service Music section. No small part of that popularity comes from the infectious refrain "Glory, glory, hallelujah, Lord we praise your Holy name." This bass-driven, upbeat style is often referred to as "Chicago Gospel," but it would appear that its appeal is far from limited by any geographical boundaries.

Part of the usefulness of this setting is the option of singing it either in unison or with the richness of the choir's harmony and descant. In either case, two important considerations must be observed: dynamic contrast and rhythmic drive. The choral parts are the best clue to the shaping of the piece; they offer variety to the recurring refrain, and using that variety to decrease the intensity of sound and the heat of the performance will make the recurring refrains all the more effective. Underlying all, however, is the steady Half Note pulse, which should not speed up at the louder places nor slow down at the softer ones. Just as the choral parts give the clue to the dynamic shape, so do they also give the best tempo indication. Look, for example, at "Lord Jesus Christ, only Son of the Father" before deciding on the speed of the refrain; if the words are not garbled and if the syncopation on "Father" sparkles, the proper tempo has been revealed. I would not take this any faster than 66 = 𝅗𝅥 , and then only when it was well in the minds and hearts of the singers.

Glory to God
Gloria in excelsis
Canticle 20





world: have mer - cy on us; you are seat - ed at the right

Ped.

hand of the Fa - ther: re - ceive our prayer. For

Fa - ther: re - ceive

Fa - ther: re - ceive

f

you a - lone are the Ho - ly One, you a - lone are the

Lord, you a - lone are the Most High,

Je - sus Christ, with the Ho - ly Spi - rit,

mf

in the glo - ry of God the Fa - ther. A - men.

f

ff

Setting: John Rutter (b. 1945)
Copyright © Oxford University Press

John Rutter's 1972 *Communion Service,* Series 3, was one of the most widely embraced settings of the Church of England's *Alternative Service Book.* R.C.D. Jasper and Paul Bradshaw's *A Companion to The Alternative Service Book* tells that the Church of England's Liturgical Commission gave serious thought to the presentation of the Series 3 Eucharist, eventually deciding to commission two musical settings to introduce it: this one by John Rutter and another by Alan Wicks and Christopher Dearnley. In much the same way that Robert Powell's setting of Rite II helped to facilitate the use of that liturgy in this country, so did John Rutter's setting open British doors to acceptance. *The Hymnal 1982* printed the *Trisagion* from a later version, but the popular *Gloria* and *Sanctus* were not included. In response to many requests for the *Gloria,* it has been made available in this hymnal.

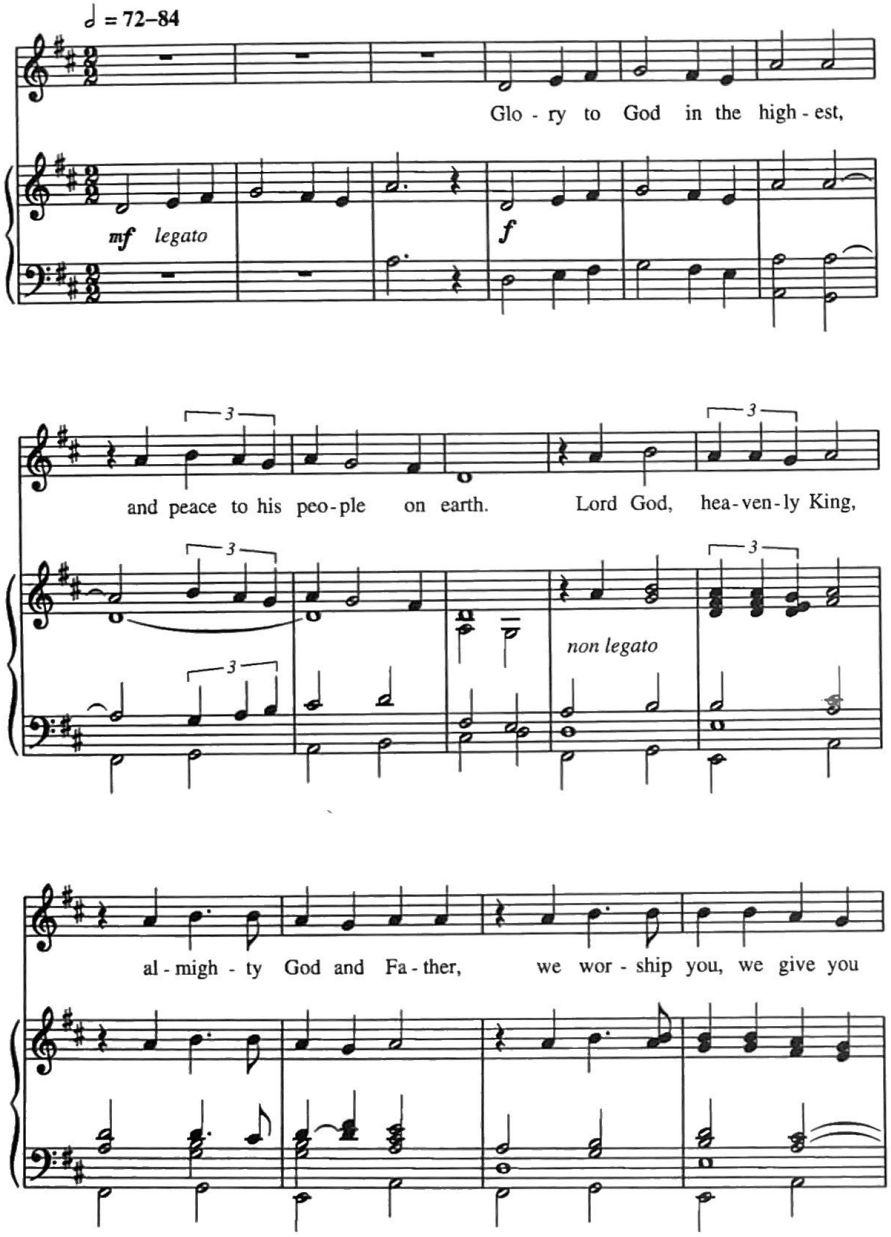
The Oxford University Press edition is marked "One-in-a-bar; firmly (𝅗𝅥. = 60-72). The strongly accented chords which are so much a part of this piece are best played on a rich organ sound of Great Principals 8′ and 4′, coupled to the Swell Principals with a low-pitched Mixture. The Oxford edition marks the change to 2/4 *piano,* with the same cautionary printed in this hymnal that the pulse stays the same; the *forte* level returns at "For you alone are the Holy One," and the final cadence is marked "broaden—*fortissimo.*" If the organ has a 32′ Pedal stop of appropriate volume, the downbeat of the final measure would be an ideal time to use it.

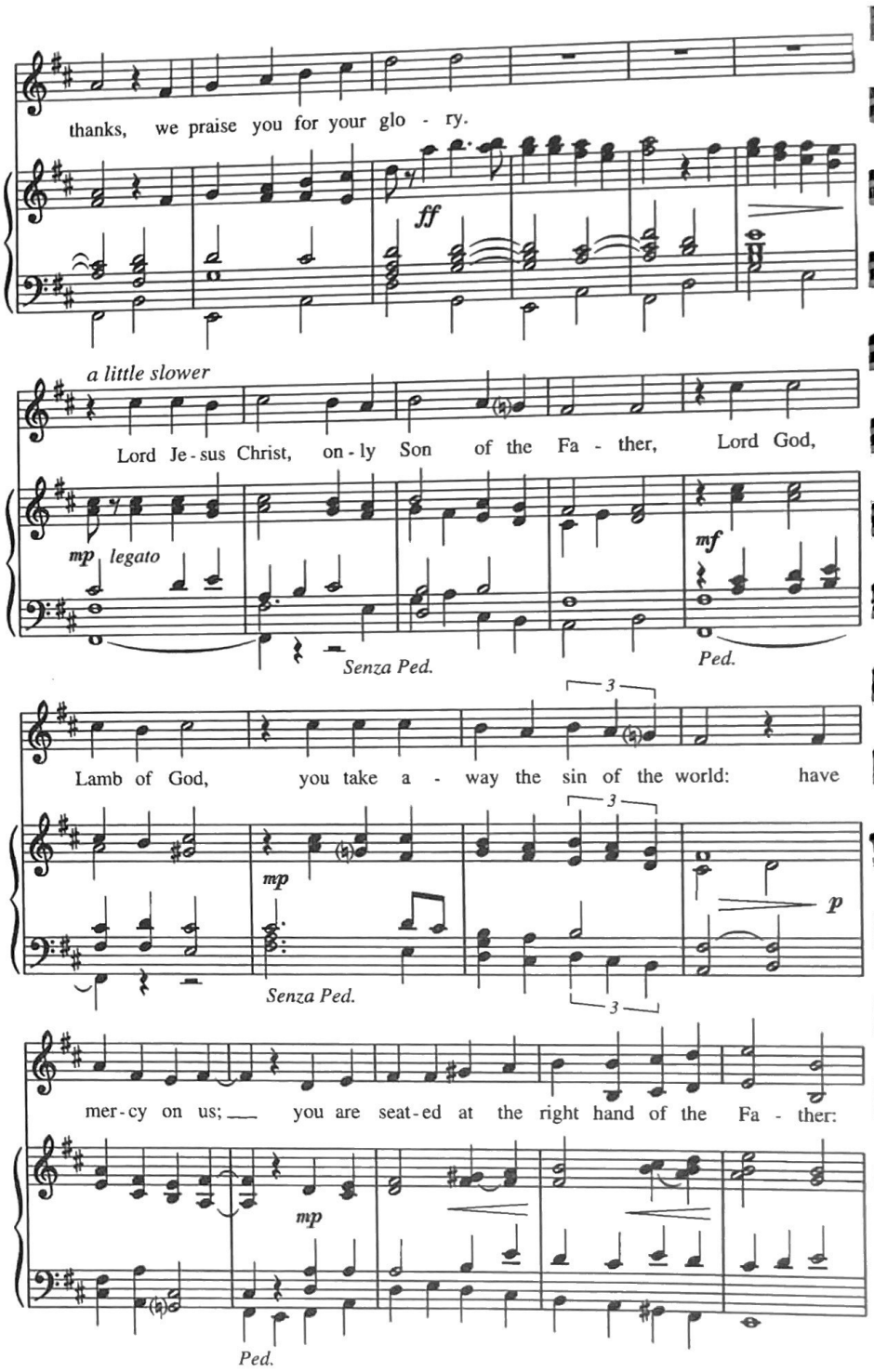
Glory to God

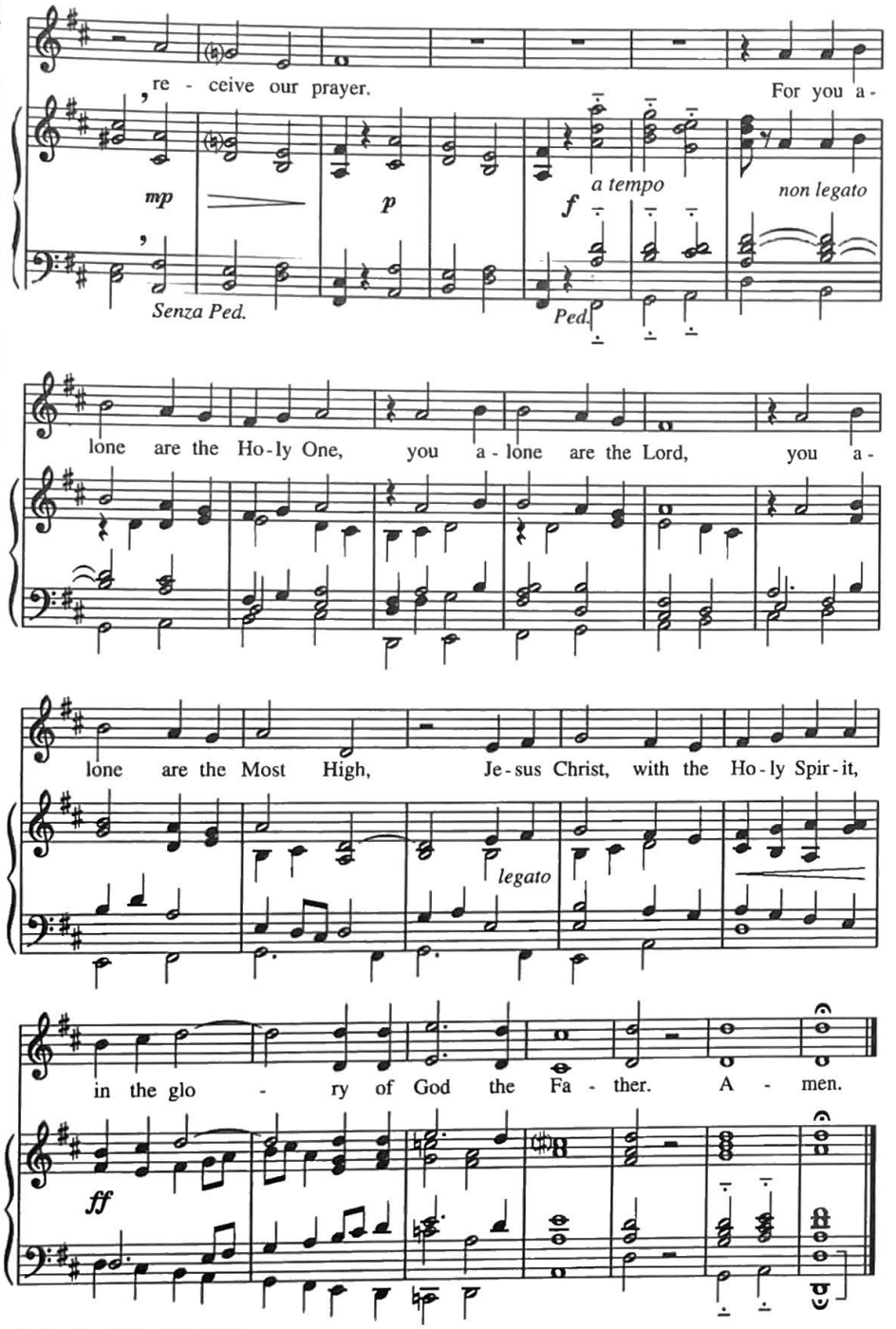
Gloria in excelsis

Canticle 20

This *Gloria,* like its companion *Sanctus* (see above at 859), was commissioned in 1975 by GIA Publishing to provide a eucharistic setting which would include congregation and SATB choir on an equal level. Both of them were included in Church Hymnal Series V, *Congregational Music for Eucharist* (1980). As with the John Rutter *Gloria* (900), the Hymnal Committee received many requests to amend its omission from *The Hymnal 1982.* Because an editorial decision taken early in the process had affirmed the essential congregational nature of this hymnal, we asked Dr. Arnatt to re-write the accompaniment to support unison singing only. This certainly does not preclude the use of the SATB parts, which may be ordered from GIA (catalogue G-1987) and sung concurrently with this version. Similarly, the organ part either from that edition or from *Congregational Music for Eucharist* may be used where there is strong congregational leadership and where the congregation is comfortable maintaining its own part against the organ. The original tempo marking is a stately 𝅗𝅥 = 72-84.


♩ = 72–84
Glo - ry to God in the high - est,
mf legato
f
and peace to his peo - ple on earth. Lord God, hea - ven - ly King,
non legato
al - migh - ty God and Fa - ther, we wor - ship you, we give you


thanks, we praise you for your glo - ry.
ff
a little slower
Lord Je - sus Christ, on - ly Son of the Fa - ther, Lord God,
mp legato
mf
Senza Ped.
Ped.
Lamb of God, you take a - way the sin of the world: have
mp
p
Senza Ped.
mer - cy on us; you are seat - ed at the right hand of the Fa - ther:
mp
Ped.



Setting: Ronald Arnatt (b. 1930)
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You are God

Te Deum laudamus

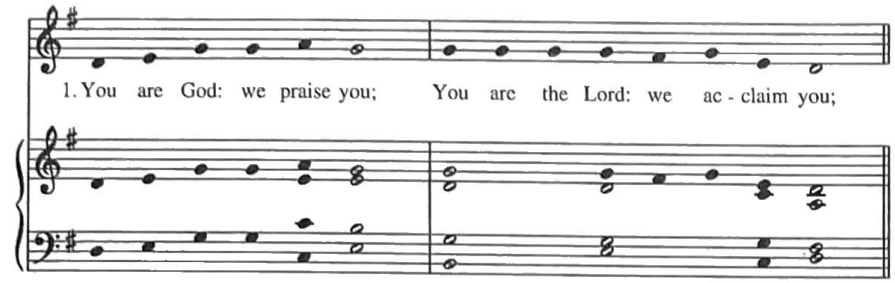
Canticle 21

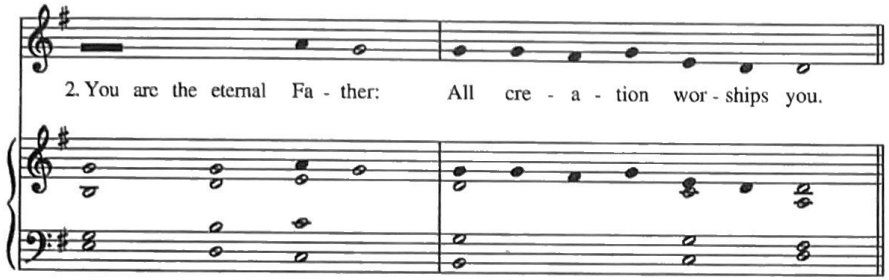
This setting arose from practical need at Episcopal Divinity School, where I have taught and been responsible for music in St. John's Memorial Chapel since 1992. We sing the Office daily, using the full repertoire of Prayer Book Canticles at Morning Prayer and Evensong, alternating weeks between plainsong and Anglican chant. My predecessor, Alastair Cassels-Brown, had provided the School with excellent sets of canticle books that were meant to bridge the periods between trial use and 1979 Prayer Book, as well as between the 1979 Prayer Book and the 1986 publication of *The Hymnal 1982.* In 1994 the School decided to retire these books with gratitude and to begin using the tones and Anglican chants from *The Hymnal 1982.*

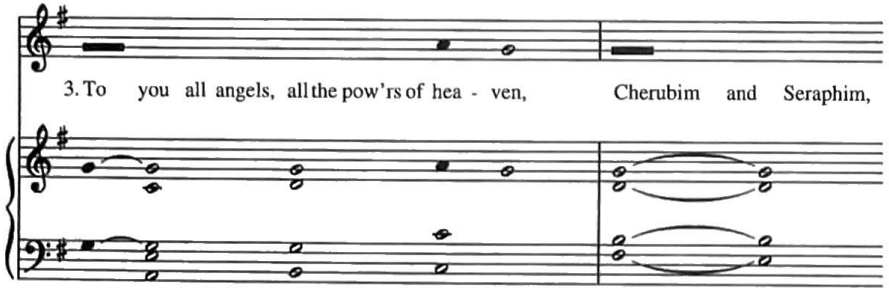
Like many church musicians, I had served eucharistically oriented parishes from the early days of trial use, and while I had sung through all of the canticle settings in the new hymnal, I had never had occasion to use them regularly with a parish. Much to our surprise, we discovered that both Hymnal plainsong settings of *Te Deum* were too complicated for the occasional use they receive on Prayer Book Feast Days: the melismas and quilismas of S-282 as well as its complicated division of groups I, II, and All, and the irregular tone of the ancient *Te Deum* melody of S-407 all needed more regular encounters than our calendar provides. They also required keyboard accompaniment to chant, which the community has worked hard to eliminate. When I asked several colleagues about their experience with these settings, they agreed with me that while they are splendid, their experiences parallel mine.

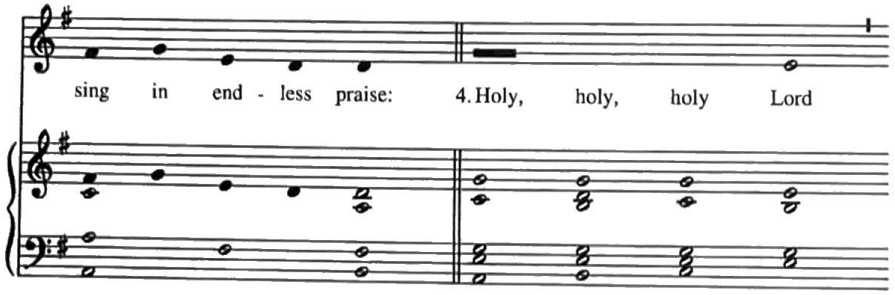
With that in mind, I made this simple setting in Mode VIII, considered by ancient writers on chant to be "full of power, and … suited to narrative" [Thomas Helmore, *Plainsong*]. The text resists division into neat verses, and I have not hesitated to employ a *flex* at an appropriate point in a long reciting tone (e.g., "Father of majesty unbounded…") or where a natural pause is called for (e.g., "Holy, holy, holy Lord, / God of power and might"). By tradition, the tone or mode often changes at *Tu Rex gloriæ, Christi* ("You, Christ, are the king of glory"); following that would have defeated my purpose. Instead, the intonation is repeated to mark this section. Divisions between groups, either by sides or by octave, are marked by the double bar. My own preference is that plainsong not be accompanied; occasionally, however, it may be desirable or necessary to accompany the chant. The harmonization provided is far from "pure" chant accompaniment; the chords are rich and occasional descants emerge over the voices to mark the solemnity of this great hymn of thanksgiving.

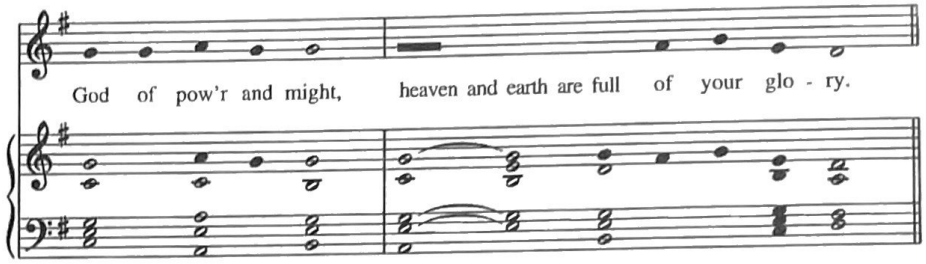
(902)

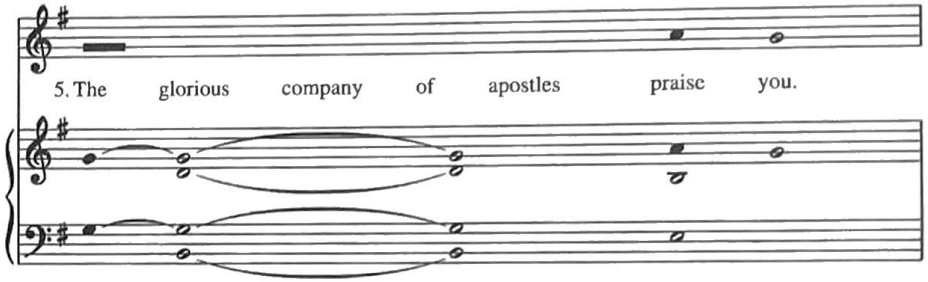

1. You are God: we praise you; You are the Lord: we ac - claim you;

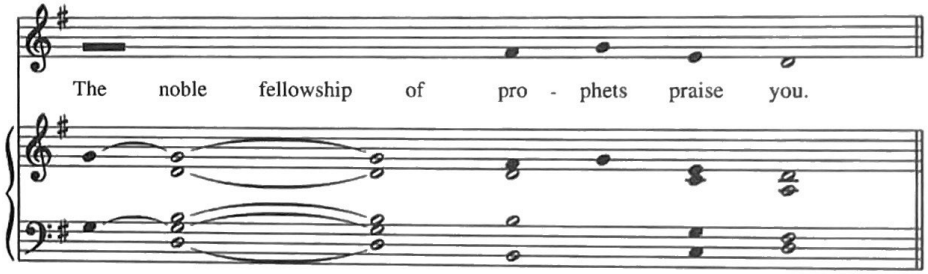

2. You are the eternal Fa - ther: All cre - a - tion wor - ships you.

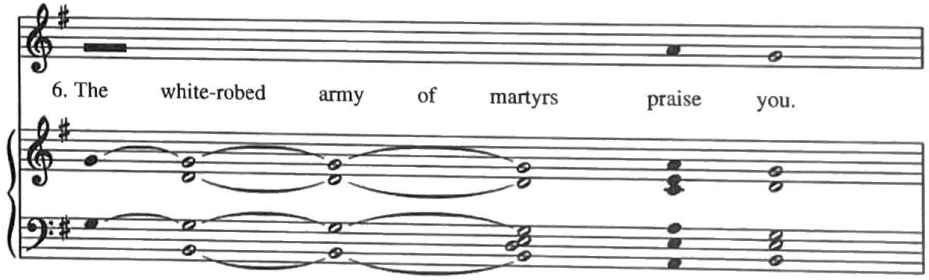

3. To you all angels, all the pow'rs of hea - ven, Cherubim and Seraphim,

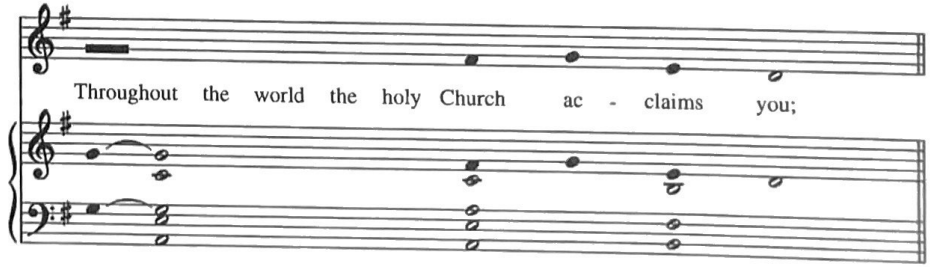

sing in end - less praise: 4. Holy, holy, holy Lord

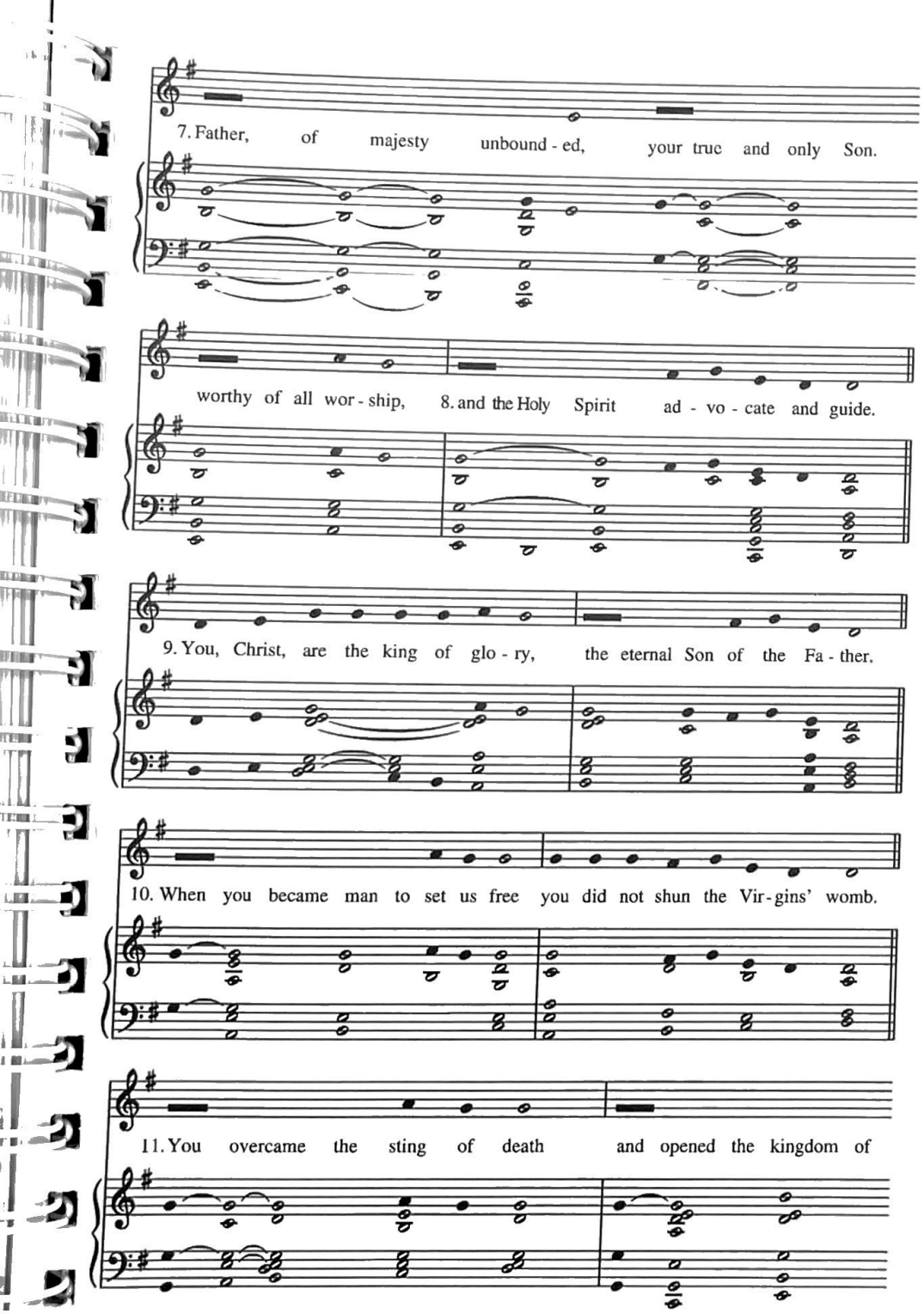

God of pow'r and might, heaven and earth are full of your glo - ry.

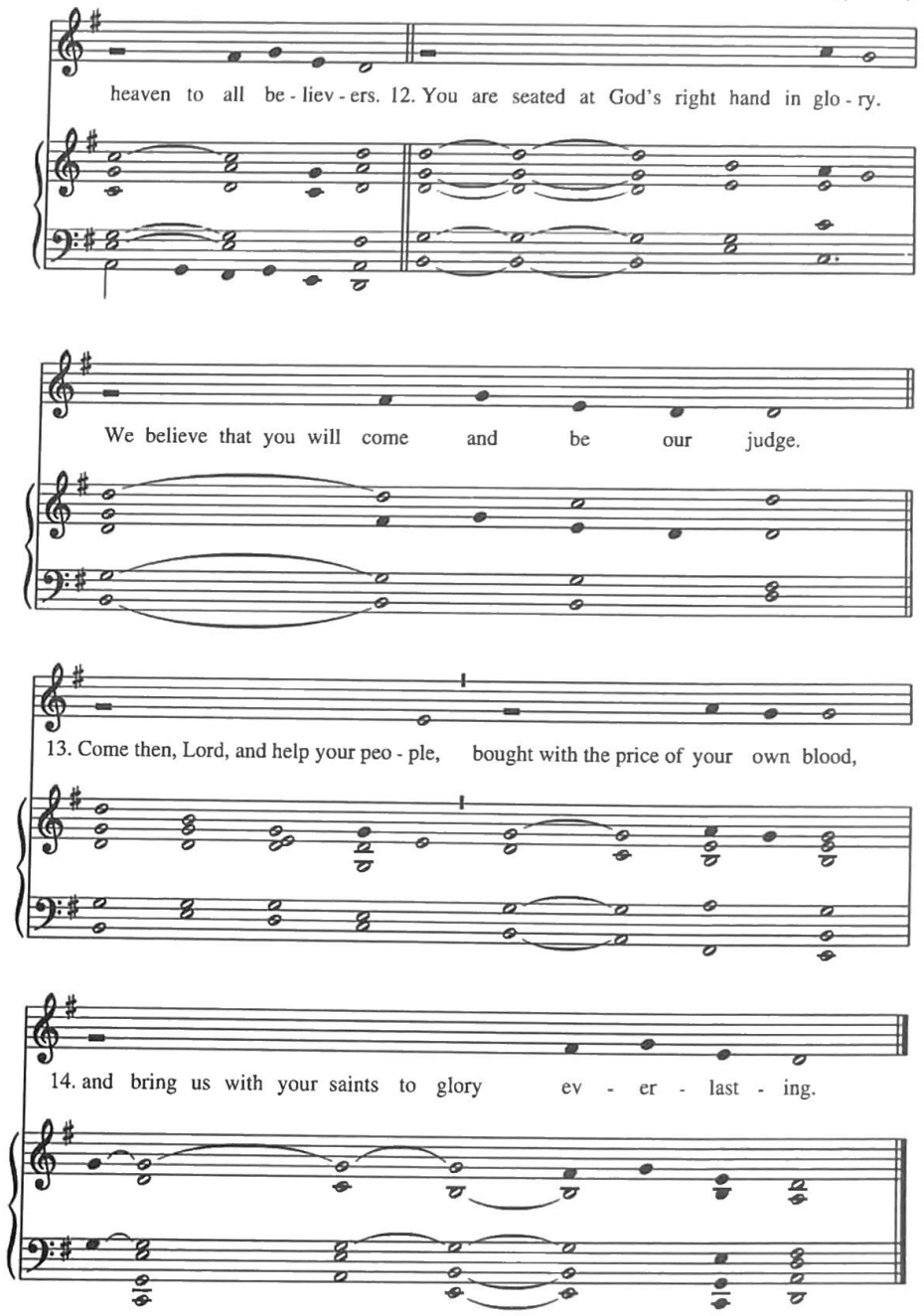

5. The glorious company of apostles praise you.


The noble fellowship of pro - phets praise you.


6. The white-robed army of martyrs praise you.


Throughout the world the holy Church ac - claims you;





Setting: Plainsong, Tone 8; adapt. John L. Hooker (b. 1994)
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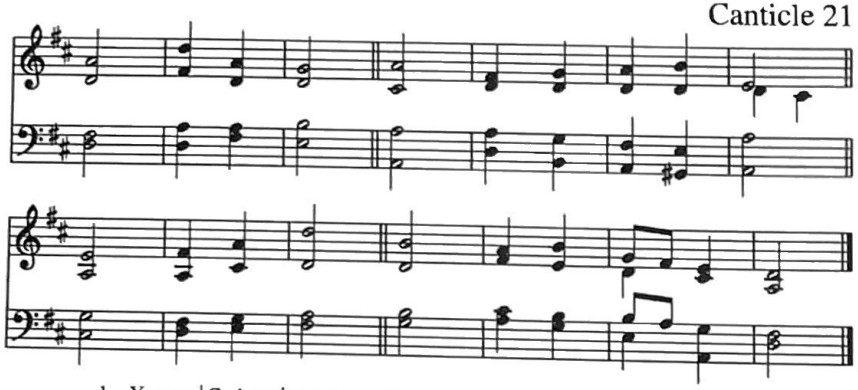
You are God
Te Deum laudamus

Canticle 21



1. You are ' God: we ' praise you; *
   You are the ' Lord: ' we ac ' claim you;
2. You are the e ' ternal ' Father: *
   All cre ' ation ' worships ' you.
3. To you all angels, all the ' powers of ' heaven, *
   Cherubim and Seraphim, ' sing in ' endless ' praise:
4. Holy, holy, holy Lord, God of ' power and ' might, *
   heaven and ' earth are ' full of your ' glory.
5. The glorious company of a ' postles ' praise you. *
   The noble ' fellowship of ' prophets ' praise you.
6. The white-robed army of ' martyrs ' praise you. *
   Throughout the world the ' holy ' Church ac ' claims you;
7. Father, of ' majesty un ' bounded, *
   your true and only Son, ' worthy ' of all ' worship,
8. And the ' Holy ' Spirit, *
   — ' advo ' cate and ' guide.
9. You, Christ, are the ' king of ' glory, *
   the e ' ternal ' Son of the ' Father.
10. When you became man to ' set us ' free *
    you did not ' shun the ' Virgin's ' womb.
11. You overcame the ' sting of ' death *
    and opened the kingdom of ' heaven to ' all be ' lievers.
12. You are seated at God's right ' hand in ' glory. *
    We believe that you will ' come and ' be our ' judge.
13. Come then, Lord, and ' help your ' people, *
    bought with the ' price of ' your own ' blood,
14. And bring us ' with your ' saints *
    to ' glory ' ever ' lasting.

Setting: Shirley Hill (b.1933); after *Crucifer* by Sydney Hugo Nicholson (1875-1947)

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Shirley Hill worked with Alec Wyton in manuscript preparation for *The Hymnal 1982,* as well as for other members of the SCCM in the subsequent *The Anglican Chant Psalter* (1987) and *The Plainsong Psalter* (1988). During the time of her involvement with *The Anglican Chant Psalter,* she noticed the occasional chant "after *such-and-such* a hymntune" (e.g., the double chant in C to Psalm 46 after Luther's tune *Ein feste Burg*). This sparked her imagination, and she began her own search for tunes that would lend themselves to this treatment. Could there be a happier choice than Sir Sydney Nicolson's great tune *Crucifer* ("Lift high the cross")?

Ms. Hill holds degrees in organ performance from the University of Southern California, as well as the rank of Associate of the American Guild of Organists (AAGO). She is currently the Organist and Director of Music at St. Stephen's Parish, Pittsfield, Massachusetts. When I asked her what else I should say of her, she noted with joy that she has been able to spend her life and to earn her living as a professional church musician.

A Song of Wisdom

Sapientia liberavit

Canticle A

1. Wisdom freed from a nation of op - pressors a holy people and a blame - less race;

2. She entered the soul of a servant of the Lord, withstood dread rulers with won - ders and signs.

3. To the saints she gave the reward of their labors, and led them by a mar - velous way;

Manual only

4. She was their shelter by day and a blaze of stars by night.

5. She brought them across the Red Sea, she led them through might - y wa - ters;

Ped.

6. But their enemies she swallowed in the waves and spewed them out from the depths of the a - byss.

7. And then, Lord, the righteous sang hymns to your Name, and praised with one voice your pro - tect - ing hand;

8. For Wisdom opened the mouths of the mute, and gave speech to the tongues of a new - born people.

Setting: Dent Davidson (b. 1960)

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The last three selections in this hymnal reflect the search of the Church for more expanded images of God. They come from the Hebrew tradition of Holy Wisdom, which Greek versions of the texts refer to in the feminine as *Sophia.* Throughout Hebrew scripture, human wisdom is the grace to acknowledge right relationship with God ("the fear of the Lord is the beginning of wisdom," Psalm 111:10, Proverbs 1:7), as well as the God-given ability to function in creation (e.g., Exodus 36:4) and to live virtuously (e.g., Ecclesiasticus 1:10-12). In the Wisdom literature itself (e.g., Job, Proverbs, Wisdom, Ecclesiastes, and Ecclesiasticus), Wisdom is often given Divine personification as the God-given spirit to achieve these things. In the New Testament, Wisdom is also seen as both part of the nature of Christ (e.g., 1 Corinthians 1:24, Colossians 2:3) and a gift of the Holy Spirit to humans (1 Corinthians 12:8).

Two canticle texts from this tradition appeared in the Standing Liturgical Commission's 1987 *Liturgical Texts for Evaluation:* this one, which was originally called Canticle 12, and the text now known as Canticle B, the inspiration for the metrical paraphrase at 906. It is significant that this was the publication which also put forward "the nurturing God" eucharistic liturgy, (Eucharistic Prayer 2, *Enriching Our Worship,* Church Publishing, Inc.) with its emphasis on Wisdom, its naming of women, its inclusion of birthing images, and the connection between Wisdom and the brooding of the Spirit. That Eucharistic Prayer, powerful as it was for its time, proved to be more liberating than lasting; while it has passed from the scene, its impact may be felt in the two succeeding collections of texts, *Supplemental Liturgical Texts* (Prayer Book Studies 30), 1989, and *Supplemental Liturgical Materials,* 1991. Both Canticles A and B have been included in both of them, and they have slowly found a real place in the liturgical life of communities which value their integrity of expression.

Canticle A is a slightly edited version of the last seven verses of the tenth chapter of The Wisdom of Solomon, one of the books of that intertestamental literature we call the Apocrypha or Deuterocanonical Books to indicate that it is part of neither the canonical Old Testament nor the canonical New Testament. Even so, the Church has always respected and read these books, as Article VI of the Thirty-Nine Articles puts it, "for example of life and instruction of manners," categories of thought which are intrinsic to the Wisdom tradition.

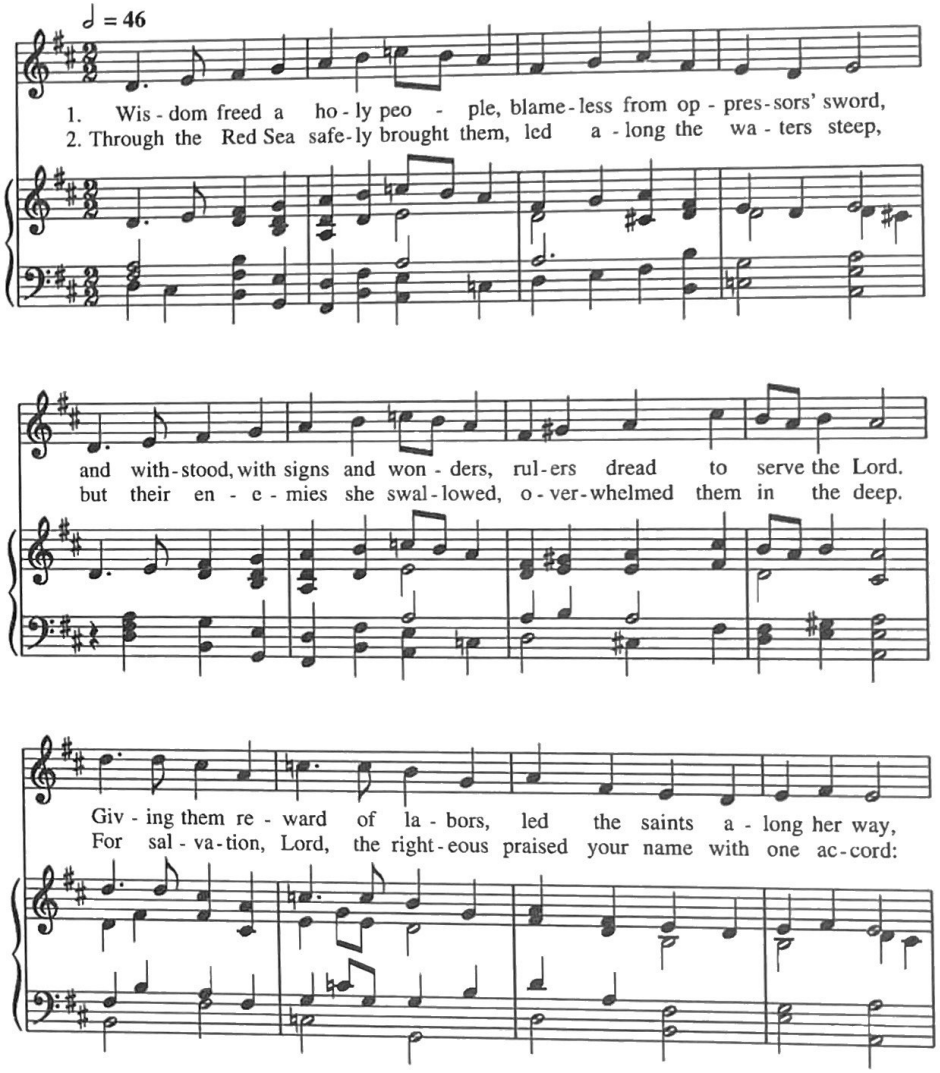
Dent Davidson, Liturgist and Music Associate at St. Mark's Cathedral in Seattle, has a fine gift for writing new plainsong. The formula used in this canticle is an excellent example of his creative imagination; it combines the flexibility and modal feeling of plainsong Psalm Tones with the expanded structure of a double Angican chant. While there are probably as many theories of pointing chant as there are chant pointers, the Hymnal Committee decided to accept this exactly as Mr. Davidson submitted it. Unlike *The Hymnal 1982's* plainsong pointing, Mr. Davidson does not always move from a reciting note on an accented syllable. Also unlike that publication, this setting uses even "singles" (stemless Quarter Notes) as reciting notes; see, for example, the way that "-pressors" in verse 1 and "servant" and "of the" in verse 2 are set with a single note to indicate the pitch on which the two syllables of each example are to be sung.

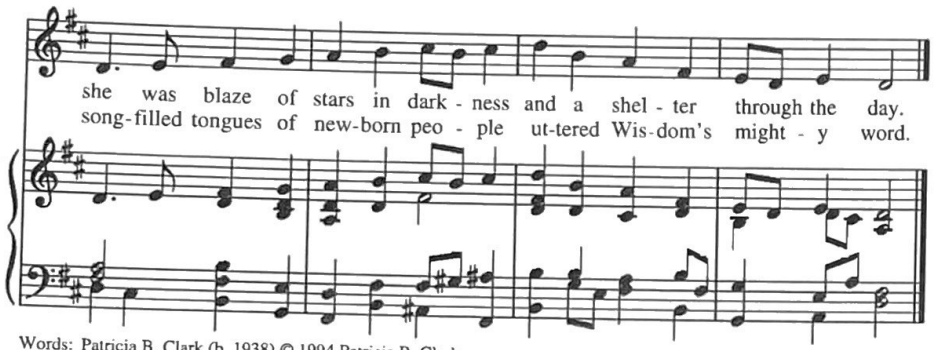
These are certainly not impediments to immediate access, and my experience with this music is that these aspects tend to concern professional musicians much more than average members of a congregation. What is important is that this music has an inevitability and a rightness that sings itself. The chords are rich additions which suggest the subtle changes in the text's mood and lead singers to express those changes instinctively.

A Song of Wisdom

Sapientia liberavit

Canticle A (metrical paraphrase)





Words: Patricia B. Clark (b. 1938) © 1994 Patricia B. Clark
Music: *Brewer*, David Ashley White (b. 1944) © 1991, Selah Publishing Co., Inc.
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Patricia Clark, the Director for Spiritual Formation at the Episcopal Church of the Good Shepherd in Austin, Texas, wrote this metrical version of Canticle A during her study at The Episcopal Theological Seminary of the Southwest. The occasion was the planning of an inclusive language liturgy, at which hymn texts with expanded images of God were particularly wanted. Since *Sophia,* Holy Wisdom, is one of the most ancient Judeo-Christian feminine images of the Divine, the two canticle texts from that tradition were ideal resources [see above at 904].

This hymn is a finely-wrought, tightly knit paraphrase of Canticle A. In addition to presenting the essence of that text effortlessly, it rises to a powerful ending which is more about the glories of Wisdom's gift than about triumph over enemies:

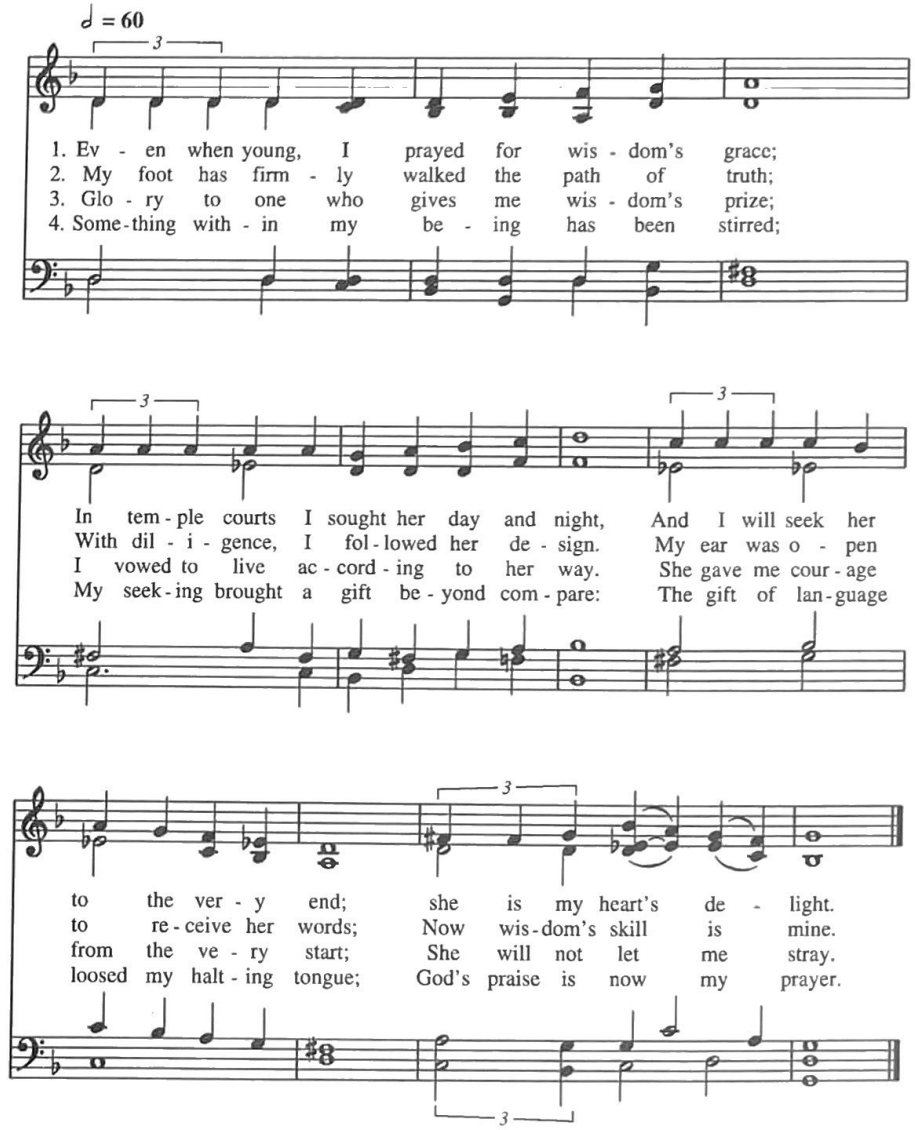
> Song-filled tongues of new-born people uttered Wisdom's mighty word.

That remarkable poetic achievement had a strong impact on the Hymnal Committee's choice for a tune. While there is certainly no dearth of good 87.87 and 87.87D tunes, we wanted a tune which was expansive, with a sense of inner exaltation instead of extroverted rhetoric. David Ashley White's magnificent *Brewer* is all of that and more. It's name honors Robert Brewer, "noted Houston musician" according to the composer, but its stirring melody honors even more those who sing it and the words to which it is sung. It wants to be sung with noble breadth that stretches the soul as its lines yearn upward; try about 46 = 𝅗𝅥 .

A Song of Pilgrimage

Priusquam errarem

Canticle B (metrical paraphrase)



Words: Patricia B. Clark (b. 1938)
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Music: *Diligence*, Thomas Pavlechko (b. 1962)
© 1996 Thomas Pavlechko

The two Wisdom texts, Canticles A and B, are discussed above at 904, and Canticle A is discussed at 905. This hymn is a metrical version of Canticle B, which is taken from Chapter 51 of Ecclesiasticus, which is also known as Sirach or The Wisdom of Jesus Son of Sirach. A note in the 1991 *Supplemental Liturgical Materials* indicates that the use of this passage dates at least to the middle ages, since this translation of the Latin comes from a medieval Spanish Psalter. Patricia Clark's paraphrase faithfully follows the text, using key words (sought, seek, delight, diligence, etc.). Even so, it has its own integrity, no small part of which is the arresting fourth line which is half the length of the preceding lines: 10.10.10.5.

That same quality is mirrored in this fine tune which Thomas Pavlechko (q.v. above at 753) wrote especially for it. Its name honors both a key word from the text ("diligence"), as well as the urgent quality of the text itself. This is seen in the interesting interplay of major and minor, the sudden flash of borrowed chords (the F Major chord at the end of measure 5, leading to B-flat Major in measure 6), and the whole tone progression of the melody in measure 8 (with its unexpected F-natural). These touch-points and their interplay with Clark's text are attributed by the composer to a summer workshop in Orleans, Massachusetts with the Master Schola. He tells of retiring to a basement room to work on this tune, his head still full of the modal harmonies of the Thomas Tallis pieces the choir had been rehearsing; as he began to write sketches of this tune, the orchestra and choir above his head started their rehearsal of Bach's *St. John Passion.* In this uncompromising atmosphere, the ethos of Clark's text worked its magic, and *Diligence* was born.

It should be sung in unison with flexible grace that is strengthened by the challenges rather than daunted by them. The accompaniment works well on a variety of keyboard instruments, and it should be intense enough to support the unison melodic line with its harmonies, but not so intrusive as to dominate. The last two measures of each stanza should be played and sung with particular sweetness. Try about 60 = 𝅗𝅥.

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Lent 1A	810	You who dwell in the shelter of the Lord
1B	753/754	When from bondage we are summoned
1B	798	Lord Jesus, think on me
1C	810	You who dwell in the shelter of the Lord
Lent 2B	753/754	When from bondage we are summoned
Lent 3B	753/754	When from bondage we are summoned
3C	825	Bless the Lord my soul
Lent 4	727	As panting deer desire the waterbrooks
4A	772	O Christ, the healer
4A	773	Heal me, hands of Jesus
4A	774	From miles around the sick ones came
4B	753/754	When from bondage we are summoned
4C	764	Taste and see
Lent 5	760	O wheat whose crushing was for bread
5B	753/754	When from bondage we are summoned
5B	757	Will you come and follow me
Palm Sunday	728	Mantos y palmas esparciendo
	734	You laid aside your rightful reputation
	735	O sacred head, sore wounded
	737	Faithful cross, above all other
	760	O wheat whose crushing was for bread
Holy Week	735	O sacred head, sore wounded
	736	When Jesus came to Golgotha
Maundy Thursday	729	As in that upper room you left your seat
	730	As in that upper room you left your seat
	731	Three holy days enfold us now
	732/733	Three holy days enfold us now
	734	You laid aside your rightful reputation
	735	O sacred head, sore wounded
	826	Stay with me
	830	Ubi caritas
Good Friday	731	Three holy days enfold us now
	732/733	Three holy days enfold us now
	735	O sacred head, sore wounded
	736	When Jesus came to Golgotha
	737	Faithful cross, above all other
	760	O wheat whose crushing was for bread
Easter Vigil	727	As panting deer desire the waterbrooks
	731	Three holy days enfold us now
	732/733	Three holy days enfold us now
	740	Wade in the water
	783	Heleluyan
	788	As newborn stars were stirred to song
	816/817	Christ is risen from the dead
Easter Day	738	Day of delight and beauty unbounded
	739	Camina, pueblo de Dios
	783	Heleluyan
	788	As newborn stars were stirred to song
	816/817	Christ is risen from the dead
	829	Laudate Dominum
	830	Laudate omnes gentes
Easter Evening	799	Abide with me: fast falls the eventide
Wednesday in Easter Week	799	Abide with me: fast falls the eventide
Easter 3A	799	Abide with me: fast falls the eventide
3B	748	From the dawning of creation
3B	786	Cantad al Señor

Easter	5	793	Sekai no tomo to te o tsunagi
	5C	779	The church of Christ in every age
Easter	6	749	The tree of life my soul hath seen
	6A	760	O wheat whose crushing was for bread
	6A	765	O blessed spring
	6A	794	Muchos resplandores
	6B	760	O wheat whose crushing was for bread
	6B	765	O blessed spring
	6B	779	The church of Christ in every age
Easter	7B	796	Unidos
Easter	7C	796	Unidos
	7C	806	If you believe and I believe
Ascension		829	Laudate Dominum
		830	Laudate omnes gentes
Pentecost		741	Filled with the Spirit's power
		742	Loving Spirit
		751	Ev'ry time I feel the spirit
		752	There's a sweet, sweet Spirit in this place
		782	Gracious Spirit, give your servants
		783	Heleluyan
		793	Sekai no tomo to te o tsunagi
		794	Muchos resplandores
		806	If you believe and I believe
		829	Laudate Dominum
		830	Laudate omnes gentes
		832	Veni Sancte Spiritus
Trinity Sunday		743	O threefold God of tender unity
		744	O Trinity of blessed light
		745	God, beyond all human praises
		746/747	God the sculptor of the mountains
		785	Santo, santo, santo
		791	Peace before us
		818	Sh'ma Yisrael
Trinity SundayA		778	We all are one in mission
		779	The church of Christ in every age
		780	Lord, you give the great commission

The Season after Pentecost, Year A

Proper 6	772	O Christ, the healer
Closest to June 15	773	Heal me, hands of Jesus
	774	From miles around the sick ones came
	780	Lord, you give the great commission
Proper 7	757	Will you come and follow me
Closest to June 22		
Proper 14	800	Precious Lord, take my hand
Closest to August 10		
Proper 15	772	O Christ, the healer
Closest to August 17	773	Heal me, hands of Jesus
	774	From miles around the sick ones came
Proper 17	757	Will you come and follow me
Closest to August 31	794	Muchos resplandores
Proper 18	796	Unidos
Closest to September 7		
Proper 19	776	No saint on earth lives life to self alone
Closest to September 14	825	Bless the Lord my soul
Proper 21 [Collect]	827	O Lord, hear my prayer
Closest to September 28		
Proper 22 [Collect]	827	O Lord, hear my prayer
Closest to October 5		
Proper 23	779	The church of Christ in every age
Closest to October 12		
Proper 25	779	The church of Christ in every age
Closest to October 26	815	Jesus said: The first commandment is this
	818	Sh'ma Yisrael
Proper 26	779	The church of Christ in every age
Closest to November 2	802	Cuando el pobre nada tiene
	803	These three are the treasures
Proper 27	802	Cuando el pobre nada tiene
Closest to November 9	721	Signs of ending all around us
Proper 28	721	Signs of ending all around us
Closest to November 16	802	Cuando el pobre nada tiene
Proper 29	779	The church of Christ in every age
Closest to November 23	802	Cuando el pobre nada tiene
	809	We adore you

The Season after Pentecost, Year B

Proper 1	727	As panting deer desire the waterbrooks
Closest to May 11	772	O Christ, the healer
	773	Heal me, hands of Jesus
	774	From miles around the sick ones came
Proper 2	772	O Christ, the healer
Closest to May 18	773	Heal me, hands of Jesus
	774	From miles around the sick ones came
Proper 3	825	Bless the Lord my soul
Closest to May 25		
Proper 5	784	Hallelujah! We sing your praises!
Closest to June 8		

Proper 7	788	As newborn stars were stirred to song
Closest to June 22		
Proper 8	772	O Christ, the healer
Closest to June 29	773	Heal me, hands of Jesus
	774	From miles around the sick ones came
Proper 11	795	Come now, O Prince of Peace
Closest to July 20		
Proper 12	778	We all are one in mission
Closest to July 27		
Proper 13	760	O wheat whose crushing was for bread
Closest to August 3	761	All who hunger gather gladly
	762	I am the bread of life
Proper 14	760	O wheat whose crushing was for bread
Closest to August 10	761	All who hunger gather gladly
	762	I am the bread of life
	764	Taste and see
Proper 15	760	O wheat whose crushing was for bread
Closest to August 17	761	All who hunger gather gladly
	762	I am the bread of life
Proper 16	760	O wheat whose crushing was for bread
Closest to August 24	761	All who hunger gather gladly
Proper 18	722	The desert shall rejoice
Closest to September 7		
Proper 19	772	O Christ, the healer
Closest to September 14	773	Heal me, hands of Jesus
	774	From miles around the sick ones came
Proper 20	789	Peace among earth's peoples
Closest to September 21	802	Cuando el pobre nada tiene
Proper 21	772	O Christ, the healer
Closest to September 28	773	Heal me, hands of Jesus
	774	From miles around the sick ones came
[Collect]	827	O Lord, hear my prayer
Proper 22 [Collect]	827	O Lord, hear my prayer
Closest to October 5		
Proper 24	779	The church of Christ in every age
Closest to October 19	810	You who dwell in the shelter of the Lord
Proper 25	773	Heal me, hands of Jesus
Closest to October 26	774	From miles around the sick ones came
Proper 26	815	Jesus said: The first commandment is this
Closest to November 2	818	Sh'ma Yisrael
Proper 27	802	Cuando el pobre nada tiene
Closest to November 9	803	These three are the treasures
Proper 28	802	Cuando el pobre nada tiene
Closest to November 16		
Proper 29	809	We adore you
Closest to November 23	721	Signs of ending all around us

Sundays after Pentecost, Year C

Proper 1	779	The church of Christ in every age
Closest to May 11	803	These three are the treasures
Proper 2	779	The church of Christ in every age
Closest to May 18		
Proper 4	772	O Christ, the healer
Closest to June 1	773	Heal me, hands of Jesus
	774	From miles around the sick ones came
Proper 5	772	O Christ, the healer
Closest to June 8	773	Heal me, hands of Jesus
	774	From miles around the sick ones came
Proper 10	779	The church of Christ in every age
Closest to July 13	815	Jesus said: The first commandment is this
	818	Sh'ma Yisrael
Proper 12	833	The Lord's Prayer
Closest to July 27	834	Pater Noster
Proper 16	779	The church of Christ in every age
Closest to August 24		
Proper 17	779	The church of Christ in every age
Closest to August 31		
Proper 18	757	Will you come and follow me
Closest to September 7	786	Cantad al Señor
Proper 21	802	Cuando el pobre nada tiene
Closest to September 28		
[Collect]	827	O Lord, hear my prayer
Proper 22	802	Cuando el pobre nada tiene
Closest to October 5		
[Collect]	827	O Lord, hear my prayer
Proper 23	802	Cuando el pobre nada tiene
Closest to October 12		
Proper 26	802	Cuando el pobre nada tiene
Closest to November 2		
Proper 29	802	Cuando el pobre nada tiene
Closest to November 23	809	We adore you

Holy Days

St. Andrew *November 30*	757	Will you come and follow me
	758	Tú has venido a la orilla
	777	Sing alleluia forth in duteous praise
	807	Put down your nets and follow me
St. Thomas *December 21*	777	Sing alleluia forth in duteous praise
St. John *December 27*	748	From the dawning of creation
	758	Tú has venido a la orilla
	777	Sing alleluia forth in duteous praise
St. Matthias *February 24*	760	O wheat whose crushing was for bread
	765	O blessed spring
St. Mark *April 25*	777	Sing alleluia forth in duteous praise
	779	The church of Christ in every age
St. Philip & St. James *May 1*	777	Sing alleluia forth in duteous praise
	793	Sekai no tomo to te o tsunagi
St. Barnabas *June 11*	772	O Christ, the healer
	773	Heal me, hands of Jesus
	774	From miles around the sick ones came
	780	Lord, you give the great commission
St. Peter & St. Paul *June 29*	779	The church of Christ in every age
Independence Day *July 4*	734	You laid aside your rightful reputation
St. Mary Magdalene *July 22*	727	As panting deer desire the waterbrooks
St. James *July 25*	777	Sing alleluia forth in duteous praise
St. Mary the Virgin *August 15*	764	Taste and see
St. Bartholomew *August 24*	779	The church of Christ in every age
	810	You who dwell in the shelter of the Lord
Holy Cross Day *September 14*	737	Faithful cross, above all other
	786	Cantad al Señor
St. Matthew *September 21*	757	Will you come and follow me
	777	Sing alleluia forth in duteous praise
St. Michael & All Angels *September 29*	777	Sing alleluia forth in duteous praise
	825	Bless the Lord my soul
St. Luke *October 18*	777	Sing alleluia forth in duteous praise
	812	I, the Lord of sea and sky
St. James of Jerusalem *October 23*	777	Sing alleluia forth in duteous praise
St. Simon & St. Jude *October 28*	777	Sing alleluia forth in duteous praise
	795	Come now, O Prince of Peace
All Saints' Day *November 1*	777	Sing alleluia forth in duteous praise
	783	Heleluyan
	804	Steal away
	828	Beati
	811	You shall cross the barren desert
Thanksgiving Day	779	The church of Christ in every age

The Common of Saints

Of a Martyr	777	Sing alleluia forth in duteous praise
Of a Missionary	751	Ev'ry time I feel the spirit
	758	Tú has venido a la orilla
	759	With awe approach the mysteries
	778	We all are one in mission
	779	The church of Christ in every age
	780	Lord, you give the great commission
	784	Hallelujah! We sing your praises!
	786	Cantad al Señor
Of a Pastor	751	Ev'ry time I feel the spirit
	758	Tú has venido a la orilla
	759	With awe approach the mysteries
Of a Monastic	764	Taste and see
	828	Beati
Of a Saint	775	Give thanks for life
	777	Sing alleluia forth in duteous praise
	803	These three are the treasures

Various Occasions

1. Of the Holy Trinity	743	O threefold God of tender unity
	778	We all are one in mission
	780	Lord, you give the great commission
	791	Peace before us
	818	Sh'ma Yisrael
2. Of the Holy Spirit	741	Filled with the Spirit's power
	742	Loving Spirit
	751	Ev'ry time I feel the spirit
	752	There's a sweet, sweet Spirit in this place
	794	Muchos resplandores
	832	Veni Sancte Spiritus

4. Of the Incarnation

726 Where is this stupendous stranger?
748 From the dawning of creation
788 As newborn stars were stirred to song

5. Of the Holy Eucharist

760 O wheat whose crushing was for bread
761 All who hunger gather gladly
762 I am the bread of life
763 As we gather at your table
764 Taste and see
780 Lord, you give the great commission
784 Hallelujah! We sing your praises!
790 Put peace into each other's hands
830 Ubi caritas

6. Of the Holy Cross

737 Faithful cross, above all other
757 Will you come and follow me
760 O wheat whose crushing was for bread

7. For All Baptized Christians

751 Ev'ry time I feel the spirit
752 There's a sweet, sweet Spirit in this place
756 Lead me, guide me, along the way
757 Will you come and follow me
758 Tú has venido a la orilla
763 As we gather at your table
765 O blessed spring
767 Baptized in water
770/771 O God of gentle strength
778 We all are one in mission
779 The church of Christ in every age
781 Now let us rise and hymn the grace
782 Gracious Spirit, give your servants
784 Hallelujah! We sing your praises!
805 I want Jesus to walk with me
807 Put down your nets and follow me
830 Ubi caritas

8. For the Departed

760 O wheat whose crushing was for bread
762 I am the bread of life
765 O blessed spring
775 Give thanks for life
776 No saint on earth lives life to self alone
791 Peace before us
799 Abide with me: fast falls the eventide
801 God be with you till we meet again
804 Steal away
810 You who dwell in the shelter of the Lord
816/817 Christ is risen from the dead
828 Beati

9. Of the Reign of Christ

787 We are marching in the light of God
802 Cuando el pobre nada tiene
809 We adore you

10. At Baptism

727 As panting deer desire the waterbrooks
734 You laid aside your rightful reputation
740 Wade in the water
742 Loving Spirit
751 Ev'ry time I feel the spirit
752 There's a sweet, sweet Spirit in this place
756 Lead me, guide me, along the way
757 Will you come and follow me
758 Tú has venido a la orilla
765 O blessed spring
766 You're called by name, forever loved
767 Baptized in water
770/771 O God of gentle strength
778 We all are one in mission
819 Guide my feet Lord

11. At Confirmation

734 You laid aside your rightful reputation
741 Filled with the Spirit's power
742 Loving Spirit
751 Ev'ry time I feel the spirit
752 There's a sweet, sweet Spirit in this place
756 Lead me, guide me, along the way
757 Will you come and follow me
758 Tú has venido a la orilla
766 You're called by name, forever loved
794 Muchos resplandores
805 I want Jesus to walk with me
819 Guide my feet Lord

12. Anniversary of the Dedication of a Church

745 God, beyond all human praises
781 Now let us rise and hymn the grace
788 As newborn stars were stirred to song
829 Laudate Dominum
830 Laudate omnes gentes

13. For a Church Convention

734 You laid aside your rightful reputation
741 Filled with the Spirit's power
745 God, beyond all human praises
759 With awe approach the mysteries
760 O wheat whose crushing was for bread
763 As we gather at your table
765 O blessed spring
778 We all are one in mission
781 Now let us rise and hymn the grace
788 As newborn stars were stirred to song
829 Laudate Dominum
830 Laudate omnes gentes
742 Loving Spirit

14. For the Unity of the Church

722 The desert shall rejoice
768/769 I believe in God almighty
778 We all are one in mission
781 Now let us rise and hymn the grace
793 Sekai no tomo to te o tsunagi
796 Unidos
797 It's me, it's me, it's me, O Lord
830 Ubi caritas
833 The Lord's Prayer
834 Pater Noster

15. For the Ministry

734 You laid aside your rightful reputation
745 God, beyond all human praises
757 Will you come and follow me

759 With awe approach the mysteries
763 As we gather at your table
778 We all are one in mission
779 The church of Christ in every age
780 Lord, you give the great commission
784 Hallelujah! We sing your praises!
793 Sekai no tomo to te o tsunagi
807 Put down your nets and follow me
819 Guide my feet Lord

16. For the Mission of the Church
793 Sekai no tomo to te o tsunagi
734 You laid aside your rightful reputation
741 Filled with the Spirit's power
742 Loving Spirit
746/747 God the sculptor of the mountains
756 Lead me, guide me, along the way
758 Tú has venido a la orilla
763 As we gather at your table
779 The church of Christ in every age
781 Now let us rise and hymn the grace
782 Gracious Spirit, give your servants
784 Hallelujah! We sing your praises!
795 Come now, O Prince of Peace
796 Unidos
802 Cuando el pobre nada tiene
807 Put down your nets and follow me
808 Thuma mina

17. For the Nation
796 Unidos
802 Cuando el pobre nada tiene

18. For Peace
723 Isaiah the prophet has written of old
789 Peace among earth's peoples
790 Put peace into each other's hands
791 Peace before us
795 Come now, O Prince of Peace
796 Unidos
797 It's me, it's me, it's me, O Lord
802 Cuando el pobre nada tiene
830 Ubi caritas
833 The Lord's Prayer
834 Pater Noster

19. For Rogation Days
723 Isaiah the prophet has written of old
749 The tree of life my soul hath seen
759 With awe approach the mysteries
788 As newborn stars were stirred to song
794 Muchos resplandores
807 Put down your nets and follow me
808 Thuma mina

20. For the Sick
755 The steadfast love of the Lord never ceases
764 Taste and see
765 O blessed spring
772 O Christ, the healer
773 Heal me, hands of Jesus
774 From miles around the sick ones came
798 Lord Jesus, think on me
799 Abide with me: fast falls the eventide
800 Precious Lord, take my hand
810 You who dwell in the shelter of the Lord
811 You shall cross the barren desert
826 Stay with me
827 O Lord, hear my prayer

21. For Social Justice
723 Isaiah the prophet has written of old
734 You laid aside your rightful reputation
741 Filled with the Spirit's power
746/747 God the sculptor of the mountains
759 With awe approach the mysteries
789 Peace among earth's peoples
790 Put peace into each other's hands
793 Sekai no tomo to te o tsunagi
796 Unidos
797 It's me, it's me, it's me, O Lord
802 Cuando el pobre nada tiene
806 If you believe and I believe
827 O Lord, hear my prayer

22. For Social Service
734 You laid aside your rightful reputation
746/747 God the sculptor of the mountains
772 O Christ, the healer
773 Heal me, hands of Jesus
774 From miles around the sick ones came
789 Peace among earth's peoples
802 Cuando el pobre nada tiene
806 If you believe and I believe

23. For Education
815 Jesus said: The first commandment is this
818 Sh'ma Yisrael

24. For Vocation in Daily Work
805 I want Jesus to walk with me
808 Thuma mina
819 Guide my feet Lord
833 The Lord's Prayer
834 Pater Noster

25. For Labor Day
734 You laid aside your rightful reputation
746/747 God the sculptor of the mountains

Baptism

(See Various Occasions #10 above)

Pastoral Offices

Confirmation
(see Various Occasions #11 above)

Marriage
757 Will you come and follow me

Ministration to the Sick
(see Various Occasions #20 above and A Public Service of Healing below)

Burial
760 O wheat whose crushing was for bread
762 I am the bread of life
765 O blessed spring
770/771 O God of gentle strength
775 Give thanks for life

776 No saint on earth lives life to self alone
791 Peace before us
793 Sekai no tomo to te o tsunagi
798 Lord Jesus, think on me
799 Abide with me: fast falls the eventide
800 Precious Lord, take my hand
801 God be with you till we meet again
804 Steal away
810 You who dwell in the shelter of the Lord
811 You shall cross the barren desert
816/817 Christ is risen from the dead
828 Beati

Episcopal Services

Ordination of a Bishop
742 Loving Spirit
745 God, beyond all human praises
778 We all are one in mission
781 Now let us rise and hymn the grace
782 Gracious Spirit, give your servants
819 Guide my feet Lord
828 Beati
832 Veni Sancte Spiritus

Ordination of a Priest
742 Loving Spirit
757 Will you come and follow me
758 Tú has venido a la orilla
759 With awe approach the mysteries
778 We all are one in mission
808 Thuma mina
812 I, the Lord of sea and sky
819 Guide my feet Lord
828 Beati
832 Veni Sancte Spiritus

Ordination of a Deacon
734 You laid aside your rightful reputation
742 Loving Spirit
757 Will you come and follow me
758 Tú has venido a la orilla
759 With awe approach the mysteries
778 We all are one in mission
808 Thuma mina
812 I, the Lord of sea and sky
819 Guide my feet Lord
828 Beati
832 Veni Sancte Spiritus

Celebration of a New Ministry
756 Lead me, guide me, along the way
757 Will you come and follow me
758 Tú has venido a la orilla
760 O wheat whose crushing was for bread
778 We all are one in mission
794 Muchos resplandores

The Daily Office

Morning
750 So the day dawn for me

Noonday
750 So the day dawn for me

Evening
744 O Trinity of blessed light
750 So the day dawn for me
799 Abide with me: fast falls the eventide

Compline
750 So the day dawn for me
799 Abide with me: fast falls the eventide

The Book of Occasional Services

Leave-taking from a Congregation
801 God be with you till we meet again

Commissioning for Lay Ministries
756 Lead me, guide me, along the way
757 Will you come and follow me
758 Tú has venido a la orilla

A Public Service of Healing
755 The steadfast love of the Lord never ceases
760 O wheat whose crushing was for bread
764 Taste and see
770/771 O God of gentle strength
772 O Christ, the healer
773 Heal me, hands of Jesus
774 From miles around the sick ones came
775 Give thanks for life
798 Lord Jesus, think on me
799 Abide with me: fast falls the eventide
800 Precious Lord, take my hand
805 I want Jesus to walk with me
810 You who dwell in the shelter of the Lord
811 You shall cross the barren desert
826 Stay with me
827 O Lord, hear my prayer

Lesser Feasts and Fasts

William Laud *January 10*
757 Will you come and follow me

Aelred *January 12*
760 O wheat whose crushing was for bread

Antony *January 17*
810 You who dwell in the shelter of the Lord

Wulfstan *January 19*
760 O wheat whose crushing was for bread

Anskar *February 3*
786 Cantad al Señor

Absalom Jones *February 13*
819 Guide my feet Lord

Cyril and Methodius *February 14*
786 Cantad al Señor

Polycarp *February 23*
764 Taste and see

John and Charles Wesley *March 3*	786	Cantad al Señor
	825	Bless the Lord my soul
Perpetua and her Companions *March 7*	764	Taste and see
Patrick *March 17*	778	We all are one in mission
	780	Lord, you give the great commission
Cyril *March 18*	764	Taste and see
Thomas Ken *March 21*	764	Taste and see
James De Koven *March 22*	825	Bless the Lord my soul
Gregory the Illuminator *March 23*	786	Cantad al Señor
Charles Henry Brent *March 27*	778	We all are one in mission
John Keble *March 29*	794	Muchos resplandores
James Lloyd Breck *April 2*	786	Cantad al Señor
Martin Luther King, Jr. *April 4*	753/754	When from bondage we are summoned
	787	We are marching in the light of God
	792	Holy God, you raise up prophets
	819	Guide my feet Lord
George Augustus Selwyn *April 11*	780	Lord, you give the great commission
	786	Cantad al Señor
	795	Come now, O Prince of Peace
Alphege *April 19*	764	Taste and see
Jackson Kemper *May 24*	778	We all are one in mission
	780	Lord, you give the great commission
Augustine *May 26*	825	Bless the Lord my soul
The Martyrs of Lyons *June 2*	764	Taste and see
Columba *June 9*	786	Cantad al Señor
Ephrem of Edessa *June 10*	786	Cantad al Señor
Basil the Great *June 14*	764	Taste and see
Alban *June 22*	764	Taste and see
Benedict of Nursia *July 11*	764	Taste and see
Elizabeth Cady Stanton, Amelia Bloomer, Sojourner Truth, Harriet Ross Tubman *July 20*	787	We are marching in the light of God
	819	Guide my feet Lord
Thomas a Kempis *July 24*	764	Taste and see
Mary and Martha of Bethany *July 29*	794	Muchos resplandores
Ignatius of Loyola *July 31*	764	Taste and see
Dominic *August 8*	786	Cantad al Señor
Laurence *August 10*	760	O wheat whose crushing was for bread
Clare *August 11*	764	Taste and see
Jeremy Taylor *August 13*	776	No saint on earth lives life to self alone
Bernard *August 20*	760	O wheat whose crushing was for bread
Augustine *August 28*	793	Sekai no tomo to te o tsunagi
David Pendleton Oakerhater *September 1*	786	Cantad al Señor
Constance, Nun, and her Companions *September 9*	760	O wheat whose crushing was for bread
Ninian *September 16*	778	We all are one in mission
	780	Lord, you give the great commission

Sergius *September 25*	764	Taste and see
Lancelot Andrewes *September 26*	764	Taste and see
Remigius *October 1*	825	Bless the Lord my soul
Hugh Latimer and Nicholas Ridley, Thomas Cranmer *October 16*	787	We are marching in the light of God
Ignatius *October 17*	760	O wheat whose crushing was for bread
Henry Martyn *October 19*	786	Cantad al Señor
Willibrord *November 7*	786	Cantad al Señor
Martin *November 11*	753/754	When from bondage we are summoned
Hilda *November 18*	778	We all are one in mission
James Otis Sargent Huntington *November 25*	764	Taste and see
Channing Moore Williams *December 2*	786	Cantad al Señor
Clement of Alexandria *December 5*	760	O wheat whose crushing was for bread

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